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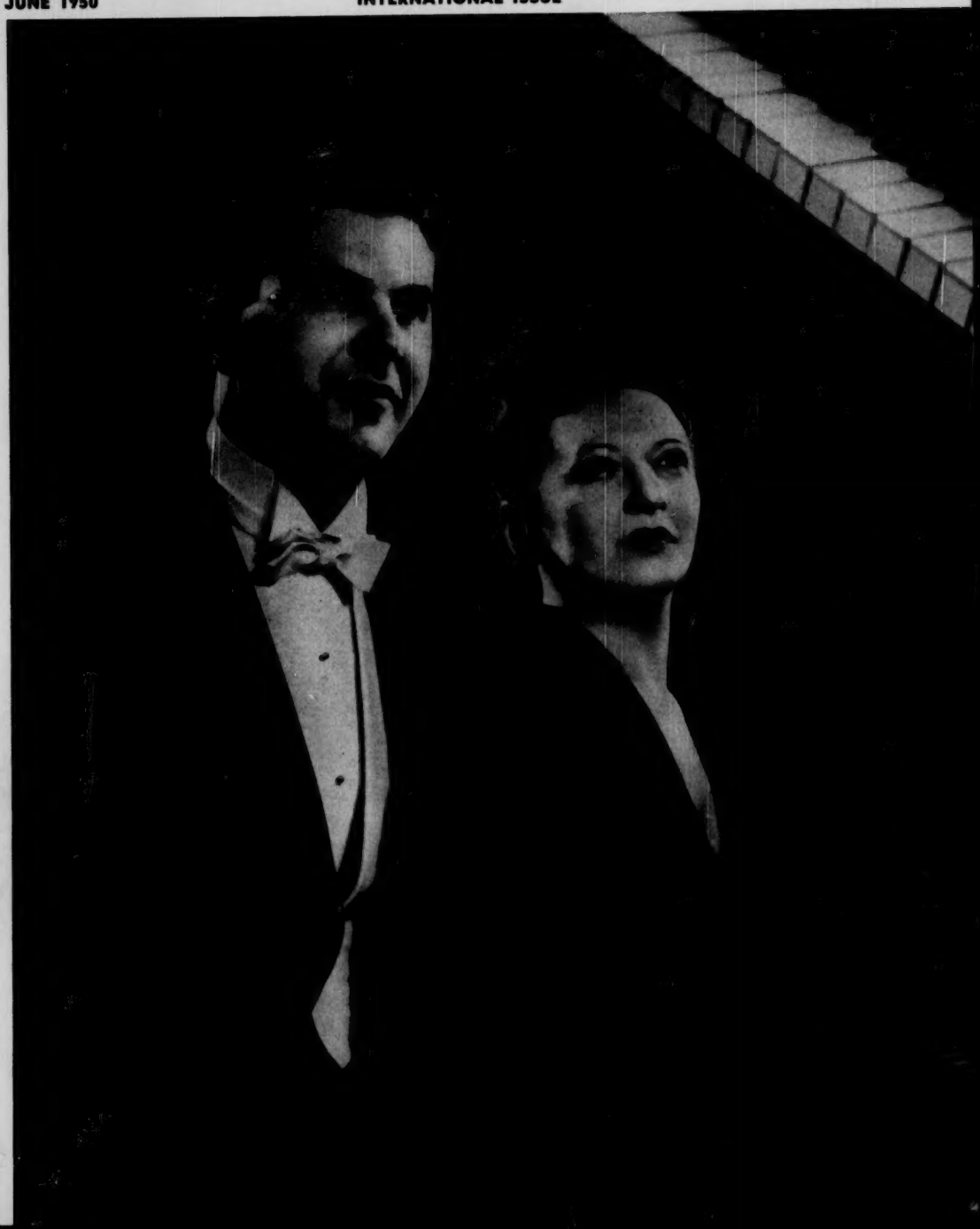
JUNE 1950 INTERNATIONAL ISSUE 25 CENTS



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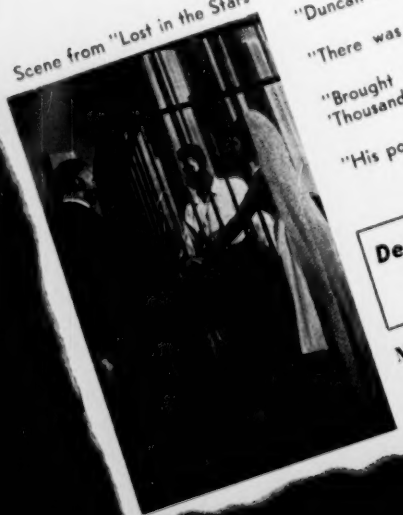
Scene from "Lost in the Stars"



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Cincinnati May Festival Thronged

FRITZ BUSCH

CINCINNATI.—The 1950 Biennial May Festival, May 2 to 6, again was under the direction of Dr. Fritz Busch, who according to report has been re-engaged for the next one. The orchestra was enlarged to 105 members, and the Festival Chorus of some 1,800 singers participated. Large audiences were in attendance for the five concerts in Music Hall.

The opening offered Verdi's Requiem, the orchestra playing with exceptional beauty and precision. The soloists, Stella Roman, Margaret Harshaw, Brian Sullivan, Nicola Moscona, with the excellently trained chorus (in the early preparation of the score directed by Frank Biddle), contributed to a memorable performance.

Miss Harshaw also was soloist in Prokofieff's Alexander Nevsky. Here again the chorus and orchestra were remarkable, as the result of the untiring efforts of Dr. Busch, who had conducted innumerable rehearsals (sometimes three a day) during the final weeks before the festival. Strong contrasts and harmonious balance were distinguishing features.

Bach Commemoration

In commemoration of Bach's bicentenary, the second evening opened with the Third Brandenburg Concerto for strings; the aria Grief and Pain from the St. Matthew Passion was sung with warm voice by Elena Nicolaidi and the Cantatas, Sleepers, Wake (No. 140) and Nun ist das Heil (No. 40) were performed, though the singers in the latter sounded at times a bit tired—perhaps as a consequence of the strenuous rehearsals through many weeks. Nevertheless chorus, orchestra, and soloists, Agatha Lewis, William Hain and John McDonald, succeeded in giving an impressive interpretation.

The combined High School Choruses under Frank Biddle, with fresh and well trained voices sang a capella works by Archangelsky, Carl E. Mueller, Breton Luvaas and Allen Murray. Miss Nicolaidi's fine voice was heard in the Songs of a Wayfarer by Gustav Mahler. The concert closed with Mendelssohn's First Walpurgis Night for chorus, orchestra and soloists (Nicolaidi, Hain, McDonald) under the inspiring leadership of Dr. Busch.

Bruckner's Seventh Impresses

The third event, a matinee, again reached heights. Bruckner's Symphony No. 7 made up the first part. After the dynamic and deeply moving performance, which evoked long ovations, Dr. Busch was presented with the medal of the Bruckner Society of America, a just reward for his inspired work. With Eileen Farrell and George London as soloists, three excerpts from as many operas by Wagner (Rheingold, Walküre, Götterdämmerung) had devoted readings.

Berlioz's brilliant Benvenuto Cellini Overture began the next concert, followed by Pierné's oratorio The Children's Crusade. This work, a favorite in Cincinnati, where it had its seventh hearing, was received with high enthusiasm by the packed house. The composition was persuasively performed by the soloists, Agatha Lewis, Ann Ayars, Dorothy Greenberg and John McDonald, with the finely singing chorus, including a children's contingent. William Hain was the narrator. Dr. Busch united the great ensemble with masterly effect.

The climax came with the last event, the performance of Benjamin Britten's Spring Symphony—with the soloists, Ann Ayars, Eunice Alberts and Brian Sullivan, and the festival chorus in top shape.

Mozart's Don Giovanni Overture was followed by two arias from this opera and Nozze di Figaro, sung by Ljuba Welitch, who later made a great impression with her rendition of the closing scene from Salome by Richard Strauss. Dr. Busch finally led chorus, soloists and orchestra in a glorious rendition of Handel's Hallelujah Chorus from Messiah.

D. L.

Menuhin to Conduct in Vienna

VIENNA.—Yehudi Menuhin, who is playing as soloist in the Bach Festival in Vienna this month, has agreed also to conduct a concert there on June 6, in which he will play some of the solo parts. Hans Knappertsbusch cancelled his engagement during the festival owing to what a local newspaper termed "personal reasons," and to save the concert, the violinist agreed to conduct.

ON THE COVER

The two-piano team of Vitya Vronsky and Victor Babin, one of the favorite musical combinations in this field, traversed three continents and crossed two oceans during their successful concert tours in the past season. From Israel, in the Near East, across Europe and America to Hawaii, they played to diversity of audiences. Now they are passing the early summer at their ranch near Santa Fe, which they call Rancho Piano and which is a stopping-off place for many musical folk visiting the Southwest.

Vronsky and Babin will remain in America until February, 1951, and will open their fall tour at the University of Texas in Austin on Oct. 15th. Their next European tour will be in the spring of 1951.

Mme. Vronsky and Mr. Babin (Mr. and Mrs. Babin in private life) were born the same year in Russia, but in cities 500 miles apart. They were students of Artur Schnabel when they met in Berlin. While Babin studied composition, Mme. Vronsky went to England and made a solo debut. But romance brought her back to Berlin, and she and Babin made two happy decisions—to marry, and to merge their separate careers. Their American debut took place in 1937.

Mr. Babin's compositions, not only for two pianos, but for voice and for instrumental ensembles, are now finding a wide public. (Photo—Karsh, Ottawa.)

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Seventy-first Year
June, 1950

FACING THE MUSIC

By Harold C. Schonberg

THERE is in this city a frequent complaint that music criticism is too stern. The complaint comes nearly always not from the public but from the artist involved, or from artists in general, who wince in sympathy at what they consider a murderous attack in print. "Not that we ever object to a fair, unbiased review," they say: but, oh boy! do they, when it concerns them! Since most experienced concert artists are egoists—they have to be—it never occurs to them that they are something less than perfect. Their remark about "never objecting" may be sincerely meant, but in theory, not in practice; and the "we" naturally refers to everybody but "I." The "I" is another thing entirely, subject to no critical evaluation unless favorable.

The funny part—the really funny part—is the opinion a good musician has of the majority of his colleagues, an opinion which is not too, shall we say, charitable. Have you ever sat amongst a couple of violinists or singers or pianists and heard them talk about their fellows? Goodness! A rather charming story about a prominent pianist is pertinent. This pianist—let's call him Shashlick—who thought very well of himself indeed, had the unpleasant habit of knocking his colleagues. One day a friend took him aside. "Shashlick," the friend said, "It's bad. You're getting an awful reputation. Why can't you be modest and pleasant? Does it cost you anything to make a nice remark about your fellow artists?" Shashlick thought about it and swore he'd turn over a new leaf. Came a gathering, soon after, with Shashlick, the guest of honor, surrounded by people. "And what do you think of Brailowsky?" one of them wanted to know. "A fine pianist, a fine pianist," answers Shashlick, adjusting the halo over his head. "And Lhevinne?" asked another. "Excellent, excellent," says Shashlick. "And Bauer? And Cortot?" "Superior artists," says Shashlick, grandly. "How about Rachmaninoff?" somebody wants to know. Shashlick's face lights up. "A great pianist," he says. "And about him I mean it!"

WELL, we're all human. I must say, though, that I have never run across a music critic who was anywhere near as strict or biased as the average professional musician—or the average manager or press representative, for that matter. This despite the fact that, as I have pointed out here once before, all of us are critics. Every time we pass judgment on a movie we have seen, a novel we have read, a meal we have eaten, or a new dress or suit of clothes, or on a painting we have looked at, we are exercising a critical function. Criticism is an indispensable function of any reasoning human being, from the time we open our mouths in protest and critical commentary at the moment of birth. Criticism is an attitude toward the world in general, toward art in particular.

The professional critic therefore is subject to the common failings that we all have as an imperfect species of humanity. As such, for instance, he is going to have prejudices. Why he should apologize for them, as some do, is beyond me. A critic without prejudices, which means a critic without any firm artistic convictions, might just as soon shut up shop. Prejudice, though, does not mean a complete descent of the eyelids over the retina. A critic, say, might not like what Heifetz does at the violin, or Horowitz at the piano, but if he says that Horowitz or Heifetz are inferior instrumentalists he just doesn't know what he is talking about.

I myself am of the opinion that criticism as currently practiced is too lenient instead of being too stern. Dreadfully inartistic performances have frequently received such tender notices as to match in adjectival content the notices of a really fine performance. This is an age of editorial politeness in our better newspapers. It was not always so. Around the turn of the century, such determined fighters as Henderson and the other critical giants could and did say things in print that would positively be libelous today. They weren't afraid of reputations, nor were they afraid of hurting peoples' feelings if they felt the attack was justified. Today we lean over too far in the opposite direction. Instead of telling a young performer not to wreck his life in a field where he cannot possibly advance, we look for pretty things to say, and we couch our reservations in such carefully-worked evasions that like as not the subject of the review can pull out a whole paragraph for publicity purposes. Few present-day critics have the knack of telling the whole truth without hurting anybody's feelings. But does it really do any good, is it really a kind gesture, to encourage a mediocrity by dwelling on his good points and glossing over the bad ones? Or, as far as the reader is concerned, does it present a fair and balanced picture of the artist? The movie and drama critics pull fewer punches than their musical brethren. Can you imagine the excitement and resentment there would be in musical circles if a critic reviewed a new opera as the drama critics tear into a musical? But, then again, the drama reviewers seem to have more confidence than their musical opposite numbers and, to a certain extent they are on surer ground.

Everything in criticism comes down to the kind of standard possessed by the critic, and a standard in musical performance is only as good as one's background. Those critics who remember the Metropolitan Opera House performances of 1910-1925 necessarily have a different and better set of standards in singing than those who were weaned on the Johnson regime. Those critics who remember Ysaye, Busoni, Gabrilowitsch and Muck are, everything else being even, better equipped to discuss today's virtuosos than those who started going to concerts ten years ago. The question is how to apply those standards. Not to the frightened debut recitalist, surely; but where is the dividing line? This the critic must figure out for himself.

THE critic must also figure out other things. He must realize that the statistical normal curve applies to musicians as well as to life insurance companies; that a good 80% of us fall into the great middle ground, and that only a tiny fraction of mankind is touched with genius. It does not take musical genius to appreciate musical genius, thank God, else few of us would be in a position to listen; but it does take constant application and thought and study to appreciate well. A knowledge of technique and terminology is only part of the answer. What is more important is identification with the performers' or composers' aims. A knowledge of technique comes from the brain; identification comes with the heart, or spirit, or what have you; and brain and heart must work in tandem in any critical (i.e., appreciative) capacity, just as they have to work in tandem in any creative capacity. The prime purpose of criticism is to point out what is permanent and valid in any artistic contribution, and no critic can do that unless he has something permanent and valid upon which to base his judgments.

Inherent in all this is the problem of why two presumably well-equipped critics should arrive at opposite conclusions. Does this negate the value of criticism? Hardly. It merely emphasizes the fact that in art, as in life, there is no such thing as one answer. Even Supreme Court justices have been known to disagree. If there were complete unanimity of critical opinion it would be necessary to send only one critic to any concert: said critic to file a review for all papers. Maybe that's not a bad idea, come to think of it, if I could name the critic.

Daumier

ALL OF US ARE CRITICS.

Sixth Festival of Contemporary American Music Held at Columbia

By Dr. Henry W. Levinger

Sponsored by the Alice M. Ditson Fund of Columbia University, the sixth annual Festival of Contemporary American Music opened on May 18 with a recital of songs with piano. Two song cycles, John Edmund's Coventry, twelve songs for mezzo-soprano and baritone alternating and Aaron Copland's Twelve Poems of Emily Dickinson received their first performances. A group of songs by Howard Swanson was the third offering of the program.

One feature is common to all three composers: none of them looks upon the melodic idea as the basic element of the song. If anyone expected a soaring phrase in the Italian tradition or hoped to have emotional reflections interpreted by the vocal line, he was destined to be disappointed. Mr. Edmund's cycle, Coventry, attempts (perhaps because it is based on English subject matter) to revive the mood and the stylistic characteristics of early British songs. Against a contrapuntal accompaniment which has little to do with the vocal line, or even with the content of the poems, a rather static declamatory style is used to comment musically on the poetry of various authors. Alice Howland, mezzo-soprano, and James Pease, baritone, accompanied by Theodore Schaefer, were the devoted interpreters.

Mr. Swanson's songs were done here before at a Composer's Forum concert by the same fine interpreter, Helen Thigpen, soprano, with the excellent David Allen at the piano. It is interesting that Mr. Swanson as well as Mr. Copland (as shown by his latest song cycle, which was to follow) are inflenced by Mahler, especially the latter's Song of the Earth. Mr. Swanson's songs are sensitive translations of mood and atmosphere into an impressionistic idiom of great finesse. Especially the poetic Night Song and the rather Moussorgskyan Junk Man—a New York first performance—were most cordially received.

Mr. Copland's cycle, though not all twelve songs are of equal impressiveness, possesses throughout a pastoral feeling. Most of the time the composer captures the beauty of the Dickinson poems and in the best songs adds to their impressiveness. The opening air, Nature, the Gentlest Mother, arrests with its fine vocal line and Dear March Come in, is a song of great warmth. Interesting programmatic effects of the accompaniment distinguish I Felt a Funeral in My Brain. And Going to Heaven, with its ingratiating theme and masterly construction, stands out in effectiveness. The closing Because I Could Not Stop for Death rounds the cycle in the same mood as that of the opening song. Miss Howland, accompanied by the composer, with her singing scored a well deserved success.

Second Concert

Still with the accent on voice, the concert on May 19 opened with the Canticle of Canticles, concert-aria after Solomon, op. 29, by Ben Weber. Bethany Beardslee, soprano, was the intelligent vocalist, accompanied by the Five Wind Ensemble (Murray Panitz, flute; Lois Wann, oboe; Milton Shapiro, clarinet; David Manchester, bassoon; John Barrows, French horn) assisted by Broadus Erle, violin; Claus Adam, cello, and Joseph Seiger, piano. Paul Schechtman conducted.

IZLER SOLOMON, who received the 1950 Alice M. Ditson Fund award for a conductor and led the CBS Symphony Orchestra in the final concert of the festival. (CBS Photo)

Mr. Weber's composing style has color, and his melodic line is (aside from an occasional tendency to be repetitious) singable and expressive. It shows—if not close relation to the passionate words of the biblical text—a definite affinity for its emotional impact.

Two works of composers of the older generation followed, exemplifying the fact that if one is a good musician and craftsman, the question of a contemporary idiom is of secondary importance. It was a delight to listen to Edward Burlingame Hill's Sextet, op. 39, for flute, oboe, clarinet, horn, bassoon and piano, as played by Five Wind Ensemble and Mr. Seiger. The work has decided leanings toward French music of the early 20th century, but its charm, imaginative, piquant rhythmical structure and harmonic color are beguiling. Because of its freshness and elegance the work of the 78-year-old composer made a real "hit."

Arthur Stepherd's Triptych for soprano and string quartet (text from Gitanjali by Tagore) was sung by Marie Kraft, accompanied by the New Music String Quartet (Broadus Erle, Matthew Raimondi, violins; Walter Trampler, viola; Claus Adam, cello). The songs are of a hymn-like character, with the instrumental background supplying color in artful contrapuntal design. Though the melodic invention is not too distinguished, the excellent craftsmanship and imaginative use of composition-technic make the work attractive and effective. Miss Kraft's singing was highly effective and won a great success. The composer took a bow.

Andrew Imbrie's Divertimento for flute, bassoon, trumpet, violin, cello and piano (Murray Panitz, David Manchester, Armando Ghitalla, Broadus Erle, Claus Adam, Joseph Seiger) with Schechtman as the circumspect conductor, closed the list. The work, written in a contemporary atonal idiom in five short movements, is witty, capricious, with many amusing instrumental effectives. The performance was warmly applauded.

American Folk Music Heard

A concert of American Folk Music on May 20 brought to New York for the first time the Old Harp Singers from Eastern Tennessee, a group of laymen who gather to sing hymns and white spirituals.

Also heard on this refreshingly informal program were Everett Pitt, singing ballads and songs from Rockland County, N. Y.; Jean Ritchie, airs from Kentucky, accompanying herself on the dulcimer, as did Andrew Rowan Summers in songs from Virginia. Don Baker played dance tunes from the north woods on the hammer dulcimer, an instrument resembling the cymbalon, and Sam Eskin sang ballads and songs from several regions, accompanying himself on a guitar.

Symphonic Finale

With Izler Solomon conducting the CBS symphony, the festival closed on May 21 with a program of symphonic music. Mr. Solomon was the recipient of this year's Alice M. Ditson Award to an American conductor for distinguished services to American Music "as a successful conductor trained and seasoned in this country, as an interpretative artist of exceptional skill, and as an influential leader of musical opinion who has brought distinction to the American scene." He conducted three works: Elliot Carter's Holiday Overture and Henry Cowell's Symphony No. 5 (both first New York performances) and William Bergsma's First Symphony (premiere).

Mr. Carter's Overture is a gay piece, contrapuntal in style and stronger in craftsmanship than in its musical ideas. It is an effective example of the contemporary American style—ever on the move, bustling throughout and in this case with a climax that arrives without strong motivation.

The First Symphony of William Bergsma confirms the great gifts of this youthful composer. It is interesting to note the influence of such divergent styles as Mahler, Prokofieff and even Shostakovich—all of whom have obviously left their traces on this work. Mr. Bergsma has a gift for melodic phrases, evident especially in the short but impressive lyrical Interlude, and the Aria found in the first part of the last movement. He also possesses the contrapuntal technic to present his ideas in interesting combinations. If there is any shortcoming in this work, it is that the composer has crowded too much into the score. But it impresses with its craftsmanship and the honesty of its musical intentions.

Henry Cowell's Fifth Symphony was written for the late Dr. Hans Kindler and first performed by the National Symphony. In it the composer has left his modernistic attitude behind, forgotten his "tone-clusters" and written a work of popular appeal in the American idiom. The first movement starts with a theme of hymn character, festive and soaring; in the second, an oboe sings a melody accompanied by muted strings, which is developed with a Puccinesque exuberance. The Scherzo is a bubbling piece, brilliant and light, almost Mendelssohnian, orchestrated with great transparency. In the last part a hymn tune of stately character is led through several variations, achieving a glowing climax.

Eastman Festival Has Many Premieres

By Norman Nairn

ROCHESTER, N. Y.—The 20th annual Festival of American Music, of the Eastman School, proved one of the most interesting in many years, and large audiences attended the seven programs.

Dr. Howard Hanson's Cherubic Hymn for chorus and orchestra was one of eight new works premiered. For sentimental reasons, —as the festival marked the 25th anniversary of his founding of the American Composers' Concerts, and 1950 being his 25th anniversary as director of the Eastman School—Dr. Hanson chose to have the new work premiered in Rochester. All his other compositions, including his four symphonies, other choral works and the opera Merry Mount, have been premiered elsewhere in this country or in Europe.

The new Cherubic Hymn, in which Dr. Hanson conducted the Eastman Senior Symphony Orchestra and Chorus, was ranked by critics as one of the best things he has written, including The Lament for Beowulf and Drum Taps, his other large choral works. Based on a text from the Greek Catholic Liturgy of Saint John Chrysostom, in the translation of Stephen A. Hurlbut, Cherubic Hymn is intended for concert, not liturgical use. Harmonically—but not melodically—complex, it contains grateful and most effective writing for chorus, with dramatic interludes for instruments, in all of which drama and reverence are integrated. The Eastman Chorus, trained by Herman Genhart, sang superbly, while the Senior Symphony approached professional standards. The work was repeated on May 20 in NBC's broadcast Pioneers of Music.

DIRECTOR, COMPOSERS AND SOLOIST at 20th Annual Eastman School of Music Festival of American Music. Standing, l. to r., Herbert Elwell, Oberlin Conservatory; Robert Delaney, Northwestern University; Wayne Barlow, Eastman School; Herbert Inch, Hunter College; seated, Marie Simmelink Kraft, Cleveland soprano, soloist; Dr. Howard Hanson, director of Eastman School and of Festival.

Five Premieres

Five works were premiered at the opening concert, in which Dr. Hanson conducted the Eastman-Rochester Symphony. These were the Sinfonietta by Herbert Inch, Hunter College; Ode for Orchestra by Herbert Elwell, Oberlin Conservatory; Suite for Judy, by Frederick Woltmann, California; Sinfonietta by Wayne Barlow, Eastman School, and Symphony No. 1 by Robert Delaney, Northwestern University.

Elwell's Ode, composed for the Festival at the request of Dr. Hanson, had a natural sense of continuity, thematic material of interest, and notable conciseness; it proved one of the best works of the Festival.

Charming was Woltmann's Suite for Judy, its inspiration the young daughter of a friend. Its short movements, Prelude, Russian Doll, Nose Blowing Time, Story Telling Time, Interlude, Bath Time, Sing Me a Song and Bed Time, are carried out enchantingly by the music, ranging from the sparkling and whimsical to exquisite introspection. Alfred Mouledous was the sympathetic pianist.

Inch's piece showed capable craftsmanship, as did that of Barlow. Delaney's symphony was the most imposing.

Work for Voice and Strings

Herbert Elwell's Blue Symphony for Voice and String Quartet featured the program of chamber music, directed by John Celentano. It is not a symphony in strict sense, nor is there any close connection with "blues" in popular music terms. Based on the poem by the American poet Gould Fletcher, it is an atmospheric picture, beautiful tone painting. Where the poem speaks of darkness, mists, clouds, sky, rippling brooks, dainty flowers, Elwell's keen ear for color evokes all these images.

Marie Simmelink Kraft, Cleveland soprano and head of the Cleveland Institute's voice department, was the distinguished soloist, and the collaboration of the Modern Art String Quartet had unusual finesse.

The quartet (John Celentano, first violin; Alfred Schneider, second violin; Francis Tursi, viola, and Allison MacKown, cello), gave well balanced performances of William Bergsma's String Quartet No. 1 and Robert Palmer's Quartet for Piano, Violin, Viola and Cello, with Alfred Mouledous at the piano.

Ballet Evening

The usual overflow audience attended the evening of ballet, Dr. Hanson conducting the Eastman-Rochester Symphony; Thelma Biracree, choreographer and soloist; Olive McCue, guest choreographer and soloist; Earl Kage and Jack Kauffin, guest soloists.

Walter Hartley's Ballet Music, given first performance, was intriguing. Other music used for dances was Dr. Hanson's Symphony No. 2, Paul White's Idyl, Lyndol Mitchell's Shivaree, and William Grant Still's Sahdji, the last presented at the first festival in 1931.

Operas Performed

The Eastman Opera Workshop, which has been notably active all season, reached a new high in Menotti's The Telephone and Douglas Moore's The Devil and Daniel Webster, given on two evenings, both to capacity crowds. Leonard Treash was the dramatic director and producer; Ward Woodbury, musical director, and Clarence J. Hall, scenic design.

James Ming's Suite for Chamber Orchestra, in contemporary idiom, was premiered by Frederick Fennell conducting the Eastman Little Symphony. Bernard Rogers' excerpts from Song of the Nightingale drew an ovation for the composer, who is a delightful miniaturist. Other works were Charles Ives' Symphony No. 3, Richard Bales' National Gallery Suite No. 2, Peter Mennin's Concertino for flute, strings and percussion, and Kent Kennan's Promenade and Il Campo di Fiori.

Aside from Dr. Hanson's Cherubic Hymn, at the concluding Founder's Day program, works played by the Senior Symphony were Daniel Gregory Mason's overture Chanticleer, Roy Harris' Symphony No. 3, Lyndol Mitchell's Folk Suite (heard for the first time in its entirety, two movements having been performed earlier), Louis Mennini's Andante and Allegro, and Samuel Barber's well-loved Adagio for Strings.

Bethlehem Choir Holds 43rd Bach Festival

By Mary Craig

The 43rd Bach Festival presented by the Bach Choir of Bethlehem, Pa., opened on May 19 under stormy skies; but "the power and the glory" prevailed in the Packer Memorial Chapel. In many parts of the programmed offerings the celebrated Choir has never sung with more splendor of tone; the precision of the vocalists and the control of nuance and dynamic contrast, under the direction of Ifor Jones, were inspiration to the hearers.

Again this season a preliminary "rehearsal performance" was held on Thursday, with excerpts from the Festival music for chorus and soloists being sung to an audience of over 1200. For the Festival proper, which commenced formally with the sounding of the Moravian Trombone Choir from Packer Memorial Tower at 3:30 p.m. on Friday, May 19, the first two sessions offered Bach's Christmas Oratorio and The Magnificat.

In the Bach relation of the Nativity story, the textual design is musically set for each day of celebration and instead of simple recitative, there is drama in the telling, magnificent choruses, florid airs for soloists and brilliant orchestration. One of the loveliest portions was the instrumental playing of the Symphony in Part II. The Magnificat, which opened the first evening session, gave each of the vocal soloists especial opportunities, as it offers notable variety in ensemble and solo effects.

On Saturday the great Mass in B

Minor was attended by a throng of almost worshipful listeners, many of whom return season after season. There are few other organizations so imbued with the spirit of this stupendous score. From the Kyrie to the end of the Agnus Dei of the Mass the huge crowd was held almost breathless by the beautiful singing of chorus and artists. Dr. Jones asked almost superhuman endurance from his ensemble, and it responded to his every requirement. He set a slow, powerful tempo throughout, in contrast to the speed of much of the Christmas Oratorio.

The soloists were in particularly good estate this year. Joseph Laderoute, tenor, used his fine voice tellingly in the recitatives of the narration in the Christmas Oratorio, encompassed the fioritura passages skillfully and sang the best Benedictus (in the Mass) this reviewer has heard in recent years. Mack Harrell, with sonorous, golden tones also negotiated the demanding florid arias with ease and sang brilliantly throughout. The soprano for the Friday performances, Bettina Bjorksten, new this year to the Festival, disclosed a voice of some sweetness and clarity plus carefully schooled musicianship. Her singing was not always wholly easy in the taxing work. Ruth Diehl, in her fifth engagement with the Choir, sang soprano part of the duets in the Mass with her customary clear delivery and admirable accuracy. Lilian Knowles, the contralto at all performances, delighted her audience with opulent vocal quality.

Miss Knowles also was soloist on Saturday morning in the special concert of the series, being heard in four songs from the Schmelli Gesangbuch, and the wonderful aria from the Notenbuch of Anna Magdalena, the wife of the master for whom he is credited with having written many of the mezzo airs. Joint artists on this program were Alexander Hilsberg, Alexander Zenker, violins; Samuel Lipschey, Samuels Roens, violas; Paul Olefsky, B. Gusikoff, celli; William M. Kincaid, flute; John de Lancie, oboe; Sol Schoenbach, bassoon; and John Minsker, English horn, in a hearing of The Musical Offering, that erudite series of fugal developments.

For the oratorios, E. Power Biggs was at the organ. Mary H. Givens was choir accompanist.

Pittsburgh Symphony Names Guests

PITTSBURGH.—The Pittsburgh Symphony Orchestra has announced that its guest conductors next season will be Victor de Sabata, Paul Paray, Leopold Stokowski and Guido Cantelli. Vladimir Bakaleinikoff is the musical adviser.

The orchestra closed its season with an American program on April 28 and 30 under Mr. Bakaleinikoff's direction, including the premiere of a Concerto Grosso with Solo Oboe by S. Thomas Beversdorf (Arno Mariotti, soloist), also Minstrel Show by Morton Gould, Roy Harris' Folk Song Symphony, and the Gershwin-Bennett Symphonic Picture from Porgy and Bess. The United Senior High School Choruses of the local public schools (Jacob Evanston, director) sang in the Harris work.

Cuevas Ballet to Tour Here

Contracts have been signed between the Messrs. Shubert and representatives of the Marquis de Cuevas' Grand Ballet de Monte Carlo for a four weeks' tour opening on Oct. 30 in New York.

EUROPEAN and AMERICAN SUMMER MUSIC FESTIVALS — 1950

AUSTRIA

Vienna: International Bach Festival, June 1-15.

Bludenz: Provincial Music Festival, June 3-4.

Vienna: Austrian Youth Singing, end of June.

Graz: Graz Music Festival, beginning of July.

Graz: Austrian Singing Festival, July 13-16.

Linz, St. Florian, Steyr, Kremsmunster, Weis, Bad Ischl: Anton Bruckner Festival, July 21-30.

Bregenz: Bregenz Festival, July 22-Aug. 13.

Salzburg: Salzburg Festival, July 27-Aug. 31.

Bad Aussee: Music Festival, July.

Freistritz and Carinthia: Singing Festival, Aug. 5-6.

DENMARK

Fredericia: National Mixed Choirs Concert, June 4-5.

Horsens: Male Choir Concert, June 11.

Sonderborg: Mixed Choir Concert, June 18.

Odense: Hans Andersen Festivals (incl. open air opera, ballet, concerts), June 23-25.

Copenhagen: Jose Greco Spanish Ballet, during June.

Aarhus: Danish Boys Brigade Orchestra Festival, July 14-24.

FRANCE

Prades: Bach Festival, June 1-20.

Sceaux: Chamber Music at the Orangerie, Sundays, May 28-June 25.

Lyon, Charbonniers, Les Bains: Opera and Ballet, June 21-July 9.

Strasbourg: Bach Festival, June 8-22.

Arles: Festival, including music and ballet, June 30-July 3.

Versailles: Concerts of the Royal Chapel of the Chateau, Sundays, July 9-Sept. 17.

Paris: Concerts d'Eglises (music in St. Sulpice, Notre Dame and other famous churches), July 13, 20, Aug. 18, 23, Sept. 1, 15.

Paris: Festival of Contemporary Music (at the Salle Gaveau), July 18.

Vaucluse: Berlioz-Wagner Festival, July 28-31.

Besançon: International Music Festival, Sept. 3-16.

GERMANY

Bad Cannstadt, Stuttgart: Mozart Festival, June 22-27.

Lüneburg: Lower Saxony Choral Festival (all-Bach), June 17-21.

Würzburg: Mozart Festival, June 5-12.

Darmstadt: Music of the Younger Generation, August.

HOLLAND

Amsterdam, Delft, The Hague, Scheveningen: Holland Festival (orchestra, choir, chamber music, opera, drama, ballet), June 15-July 15.

IRELAND

Dublin: International Ballet, July 10 (opening).

Also many local Feis programs throughout the country in June and July.

GREAT BRITAIN

Lytham St. Annes: Music Festival, June 7-10.

Hastings: Festival of Orchestral Music (Haydn and Brahms) June 12-17.

Hastings: Music and Drama Festival, June 14-18.

Canterbury: Festival day of the Friends of Canterbury Cathedral, June 17.

Aldeburgh: Aldeburgh Festival, June 17-25.

Leamington Spa: Competitive Music Festival, June 19-July 1.

Bournemouth: Bournemouth Musical Competitions Festival, June 29-July 8.

Cheltenham: Sixth Annual Cheltenham Festival of British Contemporary Music, July 3-16.

Llangollen: International Music Festival, July 4-9.

Harrogate: Halle Orchestra Festival, July 10-15.

Haslemere: Dolmetsch Festival of Early Chamber Music, July 15-22.

Kings Lynn: Music and Arts Festival, July 23-29.

Stratford-on-Avon: Folk Dance Festival, July 29-Aug. 12.

Weston-Super-Mare: Stage Dancing Festival, July 31-Aug. 5.

Caerphilly: Royal National Eisteddfod, Aug. 7-12.

Caerphilly: Cymanfa Ganu (Singing Festival) Aug. 13.

Edinburgh: Edinburgh International Festival, Aug. 20-Sept. 10.

Gloucester: Three Choirs Festival, Sept. 3-8.

Southport: Music Festival, Sept. 25-30.

ITALY

Florence: Maggio Musicale Fiorentino, to June 20.

Genoa: Symphonic concerts, June.

Ravello: Outdoor Wagnerian Memorial Concert at Villa Rufolo, June.

Rome: Outdoor opera season at the Caracalla Thermae, June-Sept.

San Gimignano (Siena): Outdoor opera season in the Piazza del Duomo, July 25-Aug. 15.

Enna: Outdoor opera season at the Lombardy Castle, July.

Fiesole (Florence): Concerts and other musical events at the Amphitheatre, July-Aug.

Montecatini: Opera and concerts, July-Aug.

Naples: Open air music season at the Floridiana Park, July-Aug.

Palermo: Open air music, plays and dances, July.

Pistoia: Summer season of music and folklore, July.

Pompei: Recitals, dances, symphony concerts at the Odeon, July-Aug.

Rome: Open air symphony concerts at the Massenzio Basilica, July-Aug.

Trapani: Outdoor opera season at the Villa Comunale, July.

Verona: Open air opera season at the Arena, July-Sept.

Leghorn: Al fresco concert in the square of Montenero Sanctuary, Aug. 15.

Cagliari: Open air summer opera season at the Giardino Theater, Aug.

Capri: Opera and music events of the Neapolitan Summer Music Season, Aug.

Naples: Summer opera season at the San Carlo Theater, Aug.

Riva del Garda: Outdoor concerts and ballet, Aug.-Sept.

Siena: Music Festival Week, Sept. 15-21.

Bolzano: Open air opera, Sept.

Venice: 13th International Music Festival, Sept.

SPAIN

San Sebastian: Fifteenth Musical of San Sebastian, Sept. (first part).

SWEDEN

Visby: Petrus De Dacia, medieval miracle play, July 19, 20, 21, 22, 25, 26, 27, Aug. 1, 2, 3, 9, 10.

Stockholm: Opera Festival, Aug. 10-31.

SWITZERLAND

Zurich: Opera and Symphony, May 31, June 30.

Lucerne: International Music Festival, Aug. 9-27.

CALIFORNIA

Carmel: 13th Annual Bach Festival, July 16-23.

Stanford: Festival of Contemporary Music, Stanford University, June 3-4.

COLORADO

Aspen: Festival Concerts, Recitals, Lectures, July 1-Aug. 31.

Central City: Central City Opera Festival, July 1-29.

Colorado Springs: Chamber Music, Music by American Composers, Colorado College, June 26-Aug. 19.

Denver: Red Rocks Music Festival, July and early August.

Steamboat Springs: Steamboat Springs Festival, July and August.

CONNECTICUT

New London: Dance Festival, Aug. 4-20.

ILLINOIS

Chicago: Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Aug. 19.

Chicago: Ravinia Festival, June 27-Aug. 13.

MAINE

Waterville: Bach and Haydn Concerts, Colby College, July 28 (aft. and eve.).

MASSACHUSETTS

Pittsfield: South Mountain Festival (chamber music), beginning June 28.

Lenox: Berkshire Festival, July 8-Aug. 13.

Lee: Jacob's Pillow Dance Festival, June 30-Sept. 2.

NEW YORK

Chautauqua: Opera and concerts, opening July 15.

NORTH CAROLINA

Blowing Rock: Grandfather Day Festival (benefit for orphanage), early Aug.

Brevard: Brevard Music Festival, Aug. 11, 12, 13 and 18, 19, 20.

OHIO

Berea: Bach Festival, Baldwin-Wallace Conservatory of Music, June 2, 3, 4.

TENNESSEE

Sewanee: Cumberland Forest Festival, June 28-Aug. 18.

UTAH

Salt Lake City: Utah Music Festival, University of Utah, July 4-24.

VERMONT

Woodstock: Vermont Summer Festival, July 3-Aug. 27.

WYOMING

Laramie: Contemporary Arts in America, University of Wyoming, June 19-July 21.

Swiss Centers Maintain Active Roles

By Georges Burnand

GENEVA.—Though there was the usual abundance, the season in Switzerland did not bring forth many novelties. This conforms to the beliefs of the noted Swiss conductor, Ernest Ansermet —now in the United States for a tour— that the present period is one in which there must be assimilation of the gains made in the era just concluded, rather than new steps into the future.

To be sure, the season was marked by many concerts celebrating the 100th anniversary of Chopin's death and the 200th of Bach's—as shall be detailed later in this article.

As a consequence of the activity of the movement "Jeunesses musicales," now extended to our country, there were more people in the concert halls, especially young folks eager to learn and very enthusiastic.

New Developments

In Geneva, an important event of the musical life has been the renovation of the great organ in Victoria Hall. The old instrument has been thoroughly remade on a new basis, and can now sustain comparison with the best. Marcel Dupré came to play at the inaugural concert given by the Orchestre de la Suisse-romande under the baton of Ansermet.

A recently formed group, Swiss-American Friends of Music, has accomplished a magnificent work on behalf of artists, organizing interesting concerts weekly at the American Community House. The Countess de Veyrac achieved this important task in spite of innumerable difficulties. Now the institution is flourishing, having a list of interesting artists and (what is not negligible) a public that comes regularly to hear their performances. One of the conditions of playing at these concerts is to present at least one work of an American composer. This has enabled Swiss concert-goers to become acquainted with a national school until then nearly unknown here.

Festivals Scheduled

Many festivals are again being given in Switzerland, especially in the summer. Those of Lucerne, Schaffhausen, Ascona and the Engadine have been the most interesting and most frequented. The International Competition for artists under 30 years again will take place in Geneva from Sept. 25 to Oct. 8 and will include piano, singing, trumpet, clarinet and organ.

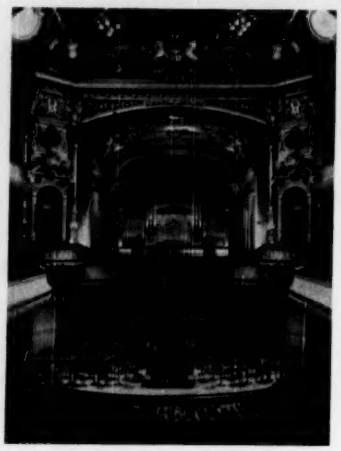
The Rencontres Internationales, which take place at the beginning of September, also will give a large space to music in their manifestations. There will be performances of the Brandenburg Concerti by Bach, conducted by Karl Munzinger, head of the Bach Orchestra of Stuttgart, as well as an opera by Mozart.

Review of Past Season

In Geneva, the broadcasting station gave an Ernest Bloch Festival under the direction of the composer. He led the first hearing for Switzerland of his Concerto Symphonique with the American pianist, Corinne Lacomblé, who created it a year ago in Edinburgh, as soloist.

Among the year's concert events, Jacques Thibaud celebrated the 50th anniversary of his first concert in Geneva. Chopin works were featured by two anist Edwin Fischer displayed enormous noted pianists: Alfred Cortot and Marie Panthes. The cellist Anthony Janigro and the pianist Suzanne Gyr offered a complete hearing of the sonatas in this medium by Beethoven. The Czech Trio (Palenicek, Plocek and Sadlo) won a notable success. Elisabeth Schumann returned in recital. Lazare-Lévy, the French pianist and professor in the Paris Conservatoire, played brilliantly the Fifth Concerto by Saint-Saëns.

We heard the first local audition of the Mass by Stravinsky. The Swiss pi-



VICTORIA HALL IN GENEVA, with the new organ installed this year by Ziegler, one of the largest and most modern instruments of its kind. (Photo—P. Boissonnas, Geneva.)

enthusiasm in presenting Bach's concerti; and Henri Honegger, cellist, who bowed recently in New York, also played here all of Bach's Sonatas for unaccompanied cello.

The Société de Chant Sacré, under Samuel Baud-Bovy, sang the Bach Christmas Oratorio and Mass in B minor. Hermann Scherchen conducted a magnificent performance of the Art of the Fugue (in the splendid orchestral realization by Roger Vuataz, a well-known Genevese composer). The Cercle Bach under the baton of its chef, Francis Bodet, presented the St. John Passion.

A notable Russian singer, Mascha Predit, was the revelation of one of the regular "Concerts d'Abonnement" of the Orchestre de la Suiss-romande conducted by Igor Markevitch. The writer of this article had the honor of being soloist in the first public performance of the Piano Concerto by Khatchaturian, under the brilliant direction of Gaston Poulet, of the Concerts Colonne in Paris.

Swiss Works Premiered

The Geneva Broadcasting station scheduled two first performances of works by Genevese composers at public concerts by the Orchestre de la Suisse-romande: Triptyque by Roger Vuataz, conducted by the noted guest, Carl Schuricht, and L'Histoire de la Flute, by Jean Dupérier, heard with the collaboration of the flutist André Pépin, under the baton of Edmond Appia, regular conductor of the association. The pianist Dinu Lipatti returned after a long absence in the Schumann Concerto.

Ansermet conducted the continental premiere of the interesting Sixth Symphony by Prokofieff. The young and talented Jean Meylan led the really magnificent Sinfonia Rustica by André Panufnik (Polish composer living in Warsaw) and the Violin Concerto by Jerzy Fitelberg, (soloist was Simon Bakman, a member of the orchestra, who played the work very well).

Operatic and Other Novelties

On the lyric stages, Geneva heard La Flute Enchantée by Mozart under Karl Boehm and Marouf by Henri Rabaud. In Zurich, the Stadttheatre, always progressive, gave as novelties Schönberg's monodrama Erwartung, Bartok's Wonderful Mandarin, and The Black Spider by Willy Burkhard. In the realm of symphonic concerts, Zurich heard the "Enigma" Variations by Elgar; the Fantaisie pour Orchestre by Willy Burkhard, one of the most gifted Swiss composers; the Ouverture Joyeuse by Marcel Poot; the Cello Concerto by Martinu; Barraud's Kermesse; Schönberg's Second Symphony, and Dallapiccola's Mars. The venerable conductor of the Tonhalle Orchestra, Volkmar Andreae, relinquished the direction of that ensemble and was replaced by the young Erich Schmid. Guest conductors this season were Alceo Galliera, Otto Ackermann, John Barbirolli, Hans Rosbaud, Paul Kletzki, Knappertsbusch and von Karajan. Noted soloists in Zurich were Isaac Stern, Nathan Milstein, and André Navarra, French cellist.

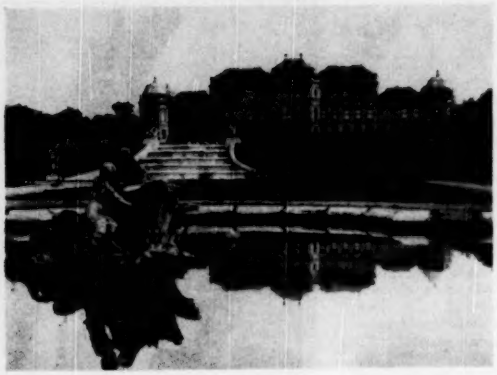
Winterthur, one of the most active music centers of the country, in addition to its regular conductors, Hermann Scherchen and Victor Desarzens, heard Dobrowen and Edwin Fischer (both as pianist and conductor), and produced for the first time there a Fantaisie by Pfitzner, the "Indian" Fantasy for piano and orchestra by Busoni; Armin Schibler's Concertino for piano and orchestra, Serenade for chamber orchestra by Willy Hess, and Martinu's Concerto Grosso.

The Basle Opera staged Raskolnikoff by the Swiss composer, Sutermeister. That city, with its Chamber Orchestra under Paul Sacher, its Symphony concerts under Hans Munch; Berne with its Musikgesellschaft under Luc Balmer; and Lausanne with its Chamber Orchestra, all work for the best of the musical cause and prove that as small a country as Switzerland can also contribute to world art.

Concertgebouw U. S. Tour Off

The Concertgebouw Orchestra of Amsterdam has cancelled its tour in the United States for the fall of 1950, it was announced by the National Concert and Artists Corporation, sponsors of the tour. A statement from NCAC said:

"Although a schedule of 20 concerts in the 24 days that the orchestra was to be in the United States had been agreed upon by the orchestra, their later demand stipulated that there be no traveling on the days of the New York, Chicago and Philadelphia concerts. This would have meant that they could not have performed on the evenings preceding those concerts. To comply with this stipulation would have meant cancelling concerts in three other cities already agreed upon, favoring some cities above others. This NCAC was not prepared to do. Another demand made by the Concertgebouw Orchestra after the agreement had been reached was that if for one reason or another American visas would not be forthcoming for two or more members of the orchestras, the tour would be automatically cancelled."



VIENNA: The Belvedere. (Photo—Dr. Rossmanith; Courtesy, Austrian State Tourist Dept.)

Austria Prepares Festivals; Music Season Reviewed

By Dr. Erwin Mittag

VIENNA.—With the Bach Festival in Vienna planned for June 1 to 15, in which the Philharmonic Orchestra and Choir of the New Friends of Music will be heard under Herbert von Karajan, and soloists including Menuhin will participate—the Spring season in Vienna promises to be a brilliant one. An International Olympiad in solo and choral singing is being held in June at Salzburg, with 38 nations represented. Later of course will come the festival series at Salzburg, July 27 to Aug. 31, concerning which a great deal has already been written, and where modern opera novelties to be heard are Boris Blacher's Romeo und Juliet and Britten's Rape of Lucretia, as well as the usual classic and romantic repertoire of opera and concerts.

The operatic and concert fare of the Vienna season now concluded has been, as usual, conservative in the main. The State Opera Company, still performing at the Theater an der Wien and the Volksoper, included a recent performance of D'Albert's Die Toten Augen, at the latter house, with Maria Reining as Myrtocle.

Josef Krips, the general music director, is the moving spirit of the opera company, with Rudolf Moralt and Paul Ackerman as other conductors, in addition to foreign guests. Among the latter is Hans Knappertsbusch, who successfully conducted Strauss' Elektra and Rosenkavalier. The Wagnerian repertoire still lacks Rheingold, Siegfried, and Goetterdaemmerung, but there was a revival of Meistersinger at Christmas under Clemens Krauss.

In a somewhat different vein was the restoration of Martha by Flotow, with Krips as conductor and Oskar Fritz Schuh as stage director. Kautsky designed new settings, and the production concentrated on the *opera buffa* style. The singers, Wilma Lipp, Martha Rohs, Anton Dermota and Otto Edelmann—one of the company's excellent singers—as Plunkett helped the somewhat antiquated but still effective work to gain a success.

Britten's version of Beggar's Opera was another novelty. It was conducted by Meinhard von Zallinger, formerly of Graz and Munich, but now engaged by the State Opera here. This work requires a great deal of historical and cultural knowledge on the part of listeners, and it won a certain esteem but no really warm applause.

Philharmonic Visits Egypt

The Philharmonic, under the leadership of Krauss, was received on a trip to Egypt with tremendous applause. Taher Pascha, a great patron of arts, financed the tour, which turned out to be an event of musical and social importance. Their programs included works by Richard Strauss, Reznicek and Dukas. Egypt had never yet had the visit of a great American or European orchestra.

Among the young Austrian composers, Alfred Uhl's and Theodor Berger's compositions were given at the Philharmonic. Uhl's Rondo Giocoso is on its way to becoming popular. Joseph Marx, the Nestor of Austrian composers, of course, always figures on our concert programs. A festive concert will be held by the Philharmonic to celebrate Marx's 68th birthday, with Krips conducting.

Franz Salmhofer, the director of the Vienna Opera, had the satisfaction of hearing one of his compositions produced by the Philharmonic under Knappertsbusch. It is a spirited Symphony, dedicated to the memory of Haydn. Korngold's Symphonic Suite, beautifully composed from the point of view of counterpoint and melody, had its premiere in Vienna under Furtwängler. One of the most impressive events of the season was Furtwängler's appearance as pianist in the Fifth Brandenburg Concerto.

Franz Schmidt's oratorio, The Book with the Seven Seals, again deeply impressed the audience. It was led by Krips, with Julius Patzak and Rosette Anday both giving magnificent performances. The oratorio will be heard at this year's Salzburg Festival with the same singers and conductor.

Mahler Revivals

The renaissance of Mahler's music is making rather slow progress. His Eighth Symphony, as well as Schönberg's Gurre-Lieder were to have been produced this spring. However, this project could not be realized. Technical and financial reasons may have been the cause, but the sad fact cannot be denied that the younger generation hardly knows Mahler's compositions, with the exception of the Lied von der Erde. In order to fill this gap, the RAVAG (Austrian Broadcastnig Company) is broadcasting a serial performance of the Mahler symphonies. The last one to be produced was the Sixth, under the leadership of Felix Prohaska, who led this difficult, little-known composition with clarity. Rudolf Moralt deserves great credit in producing the Fifth Symphony.

Another Austrian composer also deserves to be mentioned—Raimund Weissensteiner, whose compositions occupied the program of a recent concert. Weissensteiner is a Catholic priest who is seeking to find a synthesis between the style of Brahms, Bruckner and Reger, making use of modern harmonies.

Paul Sacher, director of the Collegium Musicum in Basle, conducted Honegger's King David in Vienna.

Premiere by Wellesz

A series of excellent chamber music concerts is a permanent feature of the program of the Vienna concert season. The Schneiderhahn, Barylli and Konzerthaus Quartets, as well as the Society of Wind Instrument Players and the Vienna Octet are formed of members of the Philharmonic Orchestra. The latter gave Egon Wellesz's Octet its premiere in Vienna. Abroad, the Vienna Octet earned great applause with this composition.

The soloists Isaac Stern and Arthur Grumiaux, violinists, left a deep impression.

The Society of Friends of Music and the Vienna Philharmonic gave their traditional concerts, the latter conducted this season by Furtwängler, Krauss, Knappertsbusch and Volkmar Andreae. Herbert von Karajan led a whole series of symphonies. Another series was presented under the title "The Great Symphony," with several conductors, among them Eugen Jochum and Paul Kletzki. The latter conducted Mahler's First Symphony and Beethoven's Eighth. Fortunately it was possible to engage him for next season. Jochum, noted Hamburg conductor, gave Vienna the rare pleasure of hearing the Bach St. John Passion.

The Chamber Music Orchestra, with Franz Litschauer as director, is a permanent feature of Viennese music life and achieved a very successful tour in Italy.

The International Society for New Music is endeavoring with great zeal to present contemporary music to the Viennese audience. The names of H. E. Apostel and Friedrich Wildgans should be noted in this connection. Gottfried von Einem, who lives in Salzburg—where he holds a chair at the Mozarteum—is now working on a new opera, the libretto of which is taken from a novel by Kafka.

Plans for Three Choirs Festival

LONDON.—The Three Choirs Festival, to be held this year at Gloucester, on Sept. 3, 5, 6, 7 and 8, will include several novelties—the choral works, Intimations of Immortality by Gerald Finzi and Hymnus Paradisi by Howells, and Vaughan Williams' Fantasia on the "Old 104th" Psalm Tune for orchestra. Dr. Herbert Sumison is the conductor, and the London Symphony, Boyd Neel Orchestra and British soloists will participate.

Busy British Music Season Marked by Baton Changes

By Arthur Notcutt

LONDON.—Sir Malcolm Sargent has been appointed musical director of the BBC Symphony Orchestra, to succeed Sir Adrian Boult. The latter has been named conductor of the London Philharmonic Orchestra. Sargent will not immediately assume direction of a large number of BBC concerts, owing to his previous commitments, but will continue to appear extensively as guest elsewhere.

Sir Adrian recently made his farewell appearance as permanent conductor of the BBC Orchestra, in a program evidently much to his taste, including the Brahms-Haydn Variations, Elgar's Falstaff and the Schubert C major Symphony. He will return to make periodic appearances as guest, especially during the early part of the Festival of Britain.

New Royal Festival Hall Rises

Plans are now far advanced for the new concert hall, and construction work has reached roof level. It is to be known as the Royal Festival Hall. Prominent musicians have been invited to serve in an advisory capacity to the London County Council, including Sir George Dyson, Vaughan Williams and Benjamin Britten. The Council will consult other experts from time to time, and everything promises well for the venture.

At Covent Garden the engagement of Erich Kleiber as guest for three months, beginning next November, will add strength to the baton staff. The Sadler's Wells Ballet, after its successful American tour, produced two new works—Don Quixote with choreography by De Valois, and Ballet Imperial by Balanchine, and a third, Babilée, by Roland Petit, will be reported on later. Four short ballets were also new—Summer Interlude, El Destino, Sea Change, and Beauty and the Beast.

Noted Guest Conductors

Rarely have so many distinguished foreign musicians visited London in such a short space of time as this season. Among conductors were Bruno Walter, Furtwängler, von Karajan, Kubelik, Galliera, Kletzki, Klemperer. Josef Krips has conducted the L.S.O. and at one of these concerts gave a sensitive and inspired interpretation of Mahler's Das Lied von der Erde, in which the soloists were Kathleen Ferrier (whose singing touched the sublime) and Richard Lewis. Maiko conducted the L.P.O. in a Tchaikovsky Festival in the fall and since then van Beinum has taken over and played the first performances in England of Prokofieff's Sixth Symphony, and Britten's Spring Symphony. He also revived Bruckner's Seventh.

Other visitors have included Bachaus, Cortot, Casadesus, Fischer, Arrau, Rev, Menuhin, Tortelier, Bachauer. Memorable lieder recitals were given by Schwarzkopf, Schumann, Hans Hotter, while Victoria de los Angeles' recital was one of the most talked of events of the season.

Chamber music continues to gain new audiences. The Hungarian, Blech, Amadeus, and Griller quartets and the Quintette d'Atelier all gave polished performances. A new group, the Stuttgart Chamber Orchestra, made its London debut with great success

British Artists Return

British artists returned to London after their visits to America are Joan Hammand (who has just concluded a brilliantly successful tour of the British Isles), Kathleen Ferrier, Moura Lympany, and Solomon. Clifford Curzon is due back shortly. Her many friends in America will be glad to know that Dame Myra Hess has made a complete recovery and performed at a Koussevitzky Concert.

Benjamin Britten revealed a new aspect of his talents as a member of a discussion group on music and opera, held under the auspices of the members of the Institute of Contemporary Arts. His views and those of the rest of the group were of considerable interest. The admirable chairman was Lord Harewood, whose knowledge of and interest in opera are well known.

An unusual recital of Greek music took place at Wigmore Hall, sung by Arda Mandikian, who came to England two years ago. Her singing and musical intelligence were of a high standard and her program ranged from ancient Greek hymns, Byzantine chants, and folksongs to contemporary Greek songs.

Donald Dame in London Bow

The American tenor Donald Dame gave his first London recital at the Wigmore Hall to a highly appreciative audience. His voice is of considerable beauty and in a program comprising Handel, lieder, a French group, folksongs and operatic arias he displayed an outstanding versatility. His performance of Vaughan Williams' On Wenlock Edge had depth of feeling and poignancy of expression that were moving, and his return will be welcomed.

Future events include the Glyndebourne Festival, the Ring at Covent Garden and the visit of the New York City Ballet.

BROADCASTING HOUSE, LONDON, home of the British Broadcasting Corporation. (Photo © BBC.)

Holland Festival Lists Premieres

By Frits Noske

THE HAGUE.—There is every expectation that the Holland Festival will be especially interesting this year. The general outlines of the symphony, opera, choral and ballet events during the month June 15-July 15 in Amsterdam, The Hague and Scheveningen, have already been given in the Musical Courier. Features not announced before include performances of the Berkshire Symphonies by Juriaen Andriessen, a work written at Tanglewood in the U.S.A., and Copland's El Salon Mexico; these will be played by the Residentie Orchestra under Willem van Otterloo at Scheveningen on opening night. The complete list of operas to be given by the Netherlands Opera holds Ravel's L'Heure Espagnole and Une Éducation Manquée by Chabrier, besides Weber's Oberon and the premiere of Philomela by Hendrik Andriessen, already mentioned in an earlier issue.

Season's Close Interesting

Some of the more outstanding events that took place toward the close of the season include performances of the St. Mathew Passion of Bach by the Concertgebouw and the Toonkunst Choir under van Beinum and the traditional one by the Residentie and the Bach Society under van der Horst at the Naarden Church; and premiere of a setting of the same Passion by Melchior Vulpius, a precursor of Bach and Cantor at Weimar, written in 1613. The choir and soloists singing the a cappella score was the Hague Kamerkoor, conducted by Cor Backers.

In the second part of the season the Concertgebouw was under the leadership of Rafael Kubelik. His vital personality inspired the orchestra to its best achievements. A memorable performance was Bruckner's Eighth Symphony, and there was a first hearing for Amsterdam of Henk Bading's Fourth Violin Concerto, with Willem Noske as soloist. The Dutch composer Léon Orthel was represented by his Sinfonia Piccola, and Bohuslav Martinu by his Fourth Symphony. Dvorak's Second, Tchaikovsky's Fourth, Smetana's Ma Vlast were brilliantly performed. The Shostakovich Seventh was heard and Musique pour Orchestre by Tansman was another novelty.

A subscription concert was led by Erich Kleiber, who offered Strauss' Ein Heldenleben, and the Viennese soprano Hilde Gueden was soloist in four Strauss songs and the aria from Il Re Pastore of Mozart. The season closed with a Beethoven cycle under Kleiber's baton.

Among many soloists heard with the Concertgebouw were Stefan Askenase (Chopin E minor Concerto), Yehudi Menuhin (Mendelssohn Violin Concerto), Ludmilla Bertlova (Suk Fantasie), Pierre Fournier (Dvorak Cello Concerto) and the singer Roos Boelsma in Die Nacht by Alfons Diepenbrock.

Dame Myra Hess Returning

Dame Myra Hess, who had to cancel her American tour this year on account of illness, is fully recovered and made appearances in May in England and Holland. She will continue to play abroad this summer and early fall, and then returns to the United States for an extended tour.

Music Thriving In Australia

SYDNEY, N. S. W.—An enormous circuit, covering Melbourne, Brisbane, Adelaide and Perth, comes under the organization of the A.B.C., which now sends organizations like the Sydney Symphony Orchestra, as well as soloists, to small hamlets.

The season opened with Eugene Goossens (after his return from a concert tour through Italy) conducting the Sydney Symphony Orchestra. The demand for subscription seats has increased so much over last year that the number of concerts was doubled. The initial program included Goossens' brilliant reading of Richard Strauss' Heldenleben. He also conducted Sydney's first open-air concert, which attracted 25,000.

Plans for the artists to be brought here this season under the auspices of the A.B.C. and other managements are contained in the second article from Australia appearing on this page. In addition to the schedules outlined there, Edmund Kurtz, cellist, will make a short tour; the opera singer Boris Christoff will visit the Dominion after his recent success in London; and the English Robert Master Quartet will tour here, the last under auspices of the British Council. Others to be brought by independent managers are the violinist Alfredo Campoli and the Israeli pianist Pnina Salzman.

There will also be many concerts by local artists as well, of course, as those by the permanent symphony orchestras: in Melbourne (under Sir Bernhard Heinze); in Adelaide (under Henry Kripps); in Brisbane (under John Farnsworth Hall).

Bach Festival of Four Months

The bicentenary of Bach will be marked by a festival arranged by the A.B.C. and lasting four months. The St. Matthew Passion will be sent out from Melbourne, the Christmas Oratorio from Brisbane, the Magnificat from Adelaide and the Mass in B minor from Sydney. The festival will also include orchestral suites, the 48 preludes and fugues from The Well-tempered Clavier, violin works, clavier suites, partitas, fantasias, organ works, sonatas, choral motets, cantatas, chorales, vocal recitals, concertos for two and three pianos, and works for cello. Sydney will hold a commemoration service at St. Andrew's Cathedral on July 16, to be followed by concerts in this edifice.

Opera and Ballet Plans

The speed with which music is prospering in Australia may be seen not only in the fact that the comparatively small population of this vast continent can support all these activities, but also by the attempt to create new outlets for local artists. For this purpose the N. S. W. National Opera, Inc., has been founded and (supported by private funds) will present professional performances of Mozart's Seraglio, Bizet's Carmen and D'Albert's Tiefland.

The Australian National Ballet, under Joyce Craeme and Rex Reid (both formerly with the Ballet Rambert) will present in June the world premiere of a ballet based on John Antill's symphonic suite Corroboree. During the same month we are anticipating the visit of the Ballet Des Champs-Elysées from Paris.

ALPHONS SILBERMANN.

Youth Concerts a Feature

Australia's symphonic concerts have recently developed new phases. An interesting feature has been the addition of a Youth Concert Orchestral series to cater for the age group, 16-25. Teenagers queued for hours at the beginning of the season, creating a near-riot to secure their tickets. These are sold at about a dollar and 25 cents, total charge, to cover the six concerts. In a most informal atmosphere, these concerts take place between 6:30 p.m. and 8 p.m. instead of the usual concert-hour. The programs are greeted with tremendous enthusiasm and visiting celebrities are included in the schedule.

Thousands have been attending the open-air concerts given by the Sydney Symphony Orchestra, inaugurated this summer. A permanent site for the proposed shell has not yet been chosen and experiment of various situations is being made before the final selection. The concerts are held in the Botanical Gardens, which skirt the foreshore of Sydney Harbor—an ideal location.

The music clubs have also increased in numbers and membership. Artists are engaged to give private recitals for their discerning audiences. The organization is nation-wide.

It is possible that the Sydney Symphony will go to England to give concerts under Goossens' baton. Arrangements have yet to be concluded. Apart from the regular concerts given in Sydney, the orchestra has also been on tour through most parts of the State.

Artists from Overseas

With better and faster transport facilities, more and more artists are arriving from the Continent and the U. S. to fulfill concert engagements for the A. B. C. and other concert organizations.

Erna Berger, fresh from the New York Metropolitan, is making her second tour of Australia. Otto Klemperer will pay a return visit to conduct concerts throughout Australia. The Italian conductor, Alceo Galliera, has also been engaged by the A. B. C. Sir John Barbirolli, conductor of England's famous Hallé Orchestra, will arrive towards the end of the year for a short summer season. György Sandor, known to Australians, will tour for the Commission from July to October. Tito Schipa will shortly commence a long schedule of concerts. William Warfield, the American Negro baritone, has been engaged by the A. B. C. for a short tour following his recent sensational concert debut in New York. Other visiting artists will include Arthur Benjamin and Colin Horsley, pianists; Ricardo Odnoposoff, violinist; and William Herbert, tenor, who will come from England. Joseph Post, associate conductor of the Sydney Symphony, has left for a guest conducting tour in England, and Charles Groves will make an exchange baton visit here.

Australian Activities

A recent addition to the Australian concert field is the newly-formed A. B. C. String Quartet. Its personnel, Ernest Llewellyn, Harold Tabener, John Kennedy and Ian Ritchie, are all members of the Sydney Symphony. In four concerts at N. S. W. Conservatorium Hall, the Quartet gave outstanding performances of music ranging from Handel to Hindemith.

Allison Nelson, Australian pianist, has returned to tour for the A. B. C. after five years as a student at the Curtis Institute, Philadelphia.

A festival of works by Australian composers was held in Adelaide during May. There were five concerts, sponsored by the University of Adelaide, including a first performance of a new Concerto by Frank Hutchens and performances of compositions by Dorien Le Gallien, Dulcie Holland and Margaret Sutherland.

EUNICE GARDINER.

Darmstadt Will Again Hold Contemporary Music Courses

DARMSTADT, GERMANY.—An International Vacation Course for New Music will again be held here from Aug. 12 to 27 under the name of "Music of the Young Generation." The programs will be devoted to music by composers born between 1915 and 1930.

The courses were founded in 1946 and were then held in Castle Kranichstein here. Last year they took place in conjunction with the Contemporary Music Week given by the Frankfort Radio, with three orchestras, many soloists and chamber groups participating. This year invitations went out to young composers of many countries to submit their latest works, and the choice for the festival is being made by the board of directors of the ICNM (ISCM). Dr. Hermann Scherchen has consented to conduct for the second year, and there will be prominent soloists and chamber music groups. The theoretical courses center around the work of Bartok, with Prof. Doflein of Freiburg and Serge Moreux, Paris, as lecturers. Composition classes will be held by Ernst Krenek (U. S.) and Wolfgang Fortner, of Heidelberg. A seminar on Criteria of Criticism will be given by Dr. W. Adorno, of Los Angeles; a conducting class by Scherchen. The Situation of Music in the Present-day World will be discussed by Prof. H. H. Stuckenschmidt, of Berlin. Courses for solo instruments will be headed by Peter Stadlen, piano, and Tibor Varga, violin, both of London. Experts from other nations will discuss the music of their countries, including Prof. Irving Fine, of Harvard, and Dr. Everett B. Helm, representing the U. S.

Aldeburghe Festival Will Include Rotterdam Group

LONDON.—The Aldeburghe Festival, June 17 to 25, will include performances of Britten's Let's Make an Opera (June 20 and 23) and his version of The Beggar's Opera (June 19, 21 and 24) by the English Opera Group. The Choir and orchestra of Rotterdam People's University will be heard in the Bach St. Matthew Passion at the Parish Church as the opening event, June 17 at 11 a.m. An afternoon choral concert on June 24 will include Arne's Libera me, Domine, and Britten's Wedding Cantata. On June 25 there will be a symphony concert with Britten soloist in a Mozart Piano Concerto. A number of recitals are also planned.

ISRAEL—The "Land of Festivals"

By Peter Gradenwitz

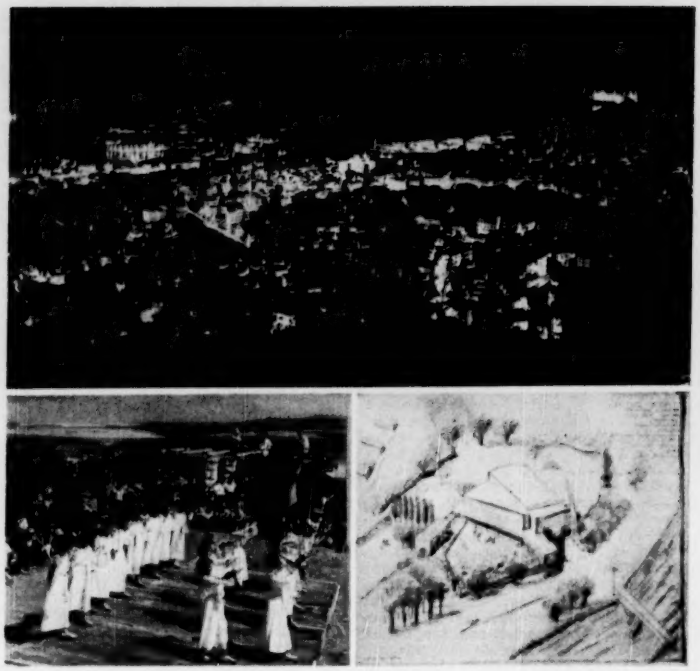
TEL-AVIV.—Less than two years before it celebrated the second anniversary of its independence and hardly more than a year after peaceful conditions had begun to reign in the country, the State of Israel had its first nation-wide music festival. The week of the Passover Feast, traditional feast of spring commemorating the liberation of Israel from Egypt, had in former years gathered some hundred music-lovers and musicians at Ein Gev on the shores of Lake Tiberias, where chamber music and singing provided a few evenings' delightful entertainment.

This year, Ein Gev invited the entire country to its "Passover Music Week" and some 5,000 visitors streamed through the beautifully situated settlement in the course of seven days—remarkable since the population of entire Israel numbers only a little more than a million now, with perhaps more than a third made up of oriental people. Ein Gev is a collective settlement with a population of some 400 farmers, fishermen, and laborers, but such a large percentage of her members are music-minded that their enthusiasm not only has made possible the annual music week but has also led to a large-scale festival plan being realized now.

Ein Gev's Plans

Crossing the Lake—which is called "Kinneret" (violin-shaped) in Hebrew and is the "Genezareth" of the New Testament—from Tiberias, town of the famous Hot Springs, in one of Ein Gev's own smart little motor-boats, you can now see a huge shed being constructed in the heart of the settlement. This will be a concert- and theater-hall built in the style of the Tanglewood Music Shed, to house the future Ein Gev Festivals. The stage and part of the shed will be ready this summer, but completion of the entire scheme depends on the support of some generous friends both in Israel and abroad. When Serge Koussevitzky visited Ein Gev on the occasion of his first trip to Israel, he was enthusiastic about the scheme and promised his active help; especially was he attracted by the ultimate plan of erecting a music school in connection with the festival center. Meanwhile, the music shed will be dedicated this autumn with a Bach Festival.

But Ein Gev is not the only festival center in Israel, though there is no place to rival its singular charms and beauty. The natural center for great national and international pageants and for monumental offerings of music and drama is Israel's historic capital, Jerusalem. Its great past makes Jerusalem the fitting place where most ancient tradition and modern life constantly meet, and it will not be long before music-lovers from all over the world make their pilgrimage to this capital, just as the Proud City has attracted Christian, Jewish, and Moslem pilgrims for many centuries. Next year, a world meeting of Jewish Choral Societies is envisaged in Jerusalem, and a Psalm Festival—in which the music of all peoples and confessions will be represented—will come next.



SCENES IN ISRAEL AND A BLUEPRINT . . . Above, Haifa at night, viewed from Mt. Carmel; below, right, plans for the Music Shed at Ein Gev, eventually to be surrounded by studios; left, folk dancing at Dahlia in the Ephraim Mountains. *(Photos by courtesy of State Tourist Dept. of the Israel Government and Ein Gev Settlement; Haifa view by Hella Fernbach; folk dancing scene by the Orient Press Photo Co., taken by Z. Kluger, Tel-Aviv.)*

Dance Shares in Activity

Israel offers a great many opportunities for typical country festivals, and as distances are not great here, town visitors have easy access to such events. Just after the end of World War II, the first large-scale Dance Festival was staged in the Ephraim Mountains, at Dahlia settlement, and 25,000 visitors came to see some 500 folk-dancers perform their creations and hear their music. The Dahlia Festival will be revived this June and will certainly become a yearly feature. At Zikhron Jaacov on the slopes of Mount Carmel, the wine-growers' festival will be celebrated yearly in August. At Zikhron Jaacov, an artists' colony is being established—much on the lines of the MacDowell Colony—and its sponsor, Mrs. Lilian Friedlaender, has the ultimate aim of making her own beautiful estate a center of rest and of creation as well as a place for study and performance.

On Mount Carmel itself, overlooking the modern harbor city of Haifa, an Amphitheater is being built to accommodate music and dance festivals on a large scale, while in the deep south, in the Negev, a Film City is being erected.

Looking Toward the Future

The State Tourist Department has established a special department for artistic attractions, and its director—S. B. Levertoff, former General Manager of the Philharmonic Orchestra—believes that Israel will soon become a Land of Festivals which will attract visitors from all parts of the globe. Israel can offer them their first-rate Philharmonic Orchestra, which Serge Koussevitzky is taking over next season; a Chamber Orchestra conducted by Michael Taube; excellent chamber music organizations and soloists; good theatrical troupes and original dancers; and before all creations of a folk-art in formation that is unlike anything seen in other countries. Great conductors and soloists and the world's greatest teachers are being invited to Israel, and all are eager to come and see the wonders of the land for themselves.

This year, the festivals are being conducted on a national scale only. In June and July a Jewish Music Festival is being organized in Israel, and the Dance and Choir Festivals are being revived. But next year's events are planned internationally, and Israel hopes to be the host of the International Society for Contemporary Music for one of its coming festivals. Touched by all of the world's great airlines now and handling a large boat traffic in its principal ports, this country can be easily reached in a few hours from all European capitals, and it takes only one day and night to fly over from the Americas.

A newcomer to the "concert of the nations," Israel hopes to take a most active part in it in the future. And what could demonstrate its spirit better and more to the point than the fact that the pioneering settlement of Ein Gev, a year ago still in the frontline of fighting, is building a music center for the lovers of art, even prior to reconstructing all of its own buildings damaged in the war?

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France "En Fete" For Many Summer Visitors

By Suzanne Demarquez

PARIS.—Festivals this year are affording a rich feast for Paris and other French cities during the spring and summer.

The Semaines Musicales in Cannes opened the series. This year they were devoted to Spain, Italy, Austria and France. Among those appearing were the soprano Victoria de los Angeles, the pianist Iturbi, the dancer Vicente Escudero, the Wiener Saengerknaben, the conductors Nino Sanzogno, Ataulfa Argenta and others. The active and well-known directors at Cannes, Francois André and Georges Mockers, organized this gala series for the distinguished throngs that visit the Côte d'Azur.

PARIS: Avenue de l'Opéra. (Photo, French National Tourist Office.)

Premieres Afield

The Direction General des Arts et des Lettres, which was organized as a branch of the National Ministry of Education, has been stressing the importance of decentralizing the musical activities in this country. As part of this plan, it gave its approval for operatic presentations of importance in the chief provincial cities.

Accordingly, Marcel Delannoy's fairy tale opera Puck had its premiere in Strasbourg last year, and later the vocal ensemble and orchestra of this theatre came to Paris to give two performances of the work, on which I reported at the time. Now Strasbourg has presented another new opera, Noé, the libretto based on the drama by André Obey, and the music by Claude Arrieu, and it is meeting with great success.

In neighboring Mulhouse, there has been a presentation of Wanda by Emil Goué. This excellent composer was one of the casualties of the war. His music to this work is profoundly moving.

Native Scores Commissioned

In the provinces as well as in Paris, the beneficent influence of the Jeunesses Musicales (concerts for young people) makes itself felt more and more from year to year. Though this movement was imported from Belgium, where it was first organized by Marcel Cuvelier, the French development has been under the forceful direction of René Nicoly. His aim has been to influence the broad masses of listeners and to lead them to a better understanding of contemporary music.

One method has been to commission works from composers living in France, the colonies of the French Union, and even in foreign lands. The first score so created was a Concerto for Violin and Orchestra by Claude Arrieu, performed with Jeanne Gauthier as soloist. Bernard Gavoty, critic of the Figaro, made the introductory remarks.

Opera Strikes Settled

Operatic activities in Paris during the last few months were handicapped by strikes which paralyzed the Opéra and Opéra-Comique. At long last, on April 4, both houses reopened and will remain so, it is hoped, for a good while to come.

Outstanding productions of the season have been—at the Opéra, Wagner's The Twilight of the Gods with Flagstad and Lorenz; the ballet Septuor by Lifar, with music by Jean Lutèce; and at the Opéra-Comique, the revivals of Manon and Louise, with delightful new settings, in the latter case by Utrillo.

Among the events planned for the late spring was a gala evening to honor Darius Milhaud, following that for Gustave Charpentier.

Recent Concert Highlights

The concert season has been particularly brilliant this year. The Orchestre National continues its performances of contemporary works by foreign and native composers. Its financial position facilitates this enterprising attitude which for budgetary reasons is not possible for the private symphonic associations. Nevertheless, there were fewer concerts free to the public at the Théâtre des Champs-Elysées, because the expenses of these were considerable.

Thanks to the Paris Radio, we heard the Orchestre National under Roger Desormiere in a festival concert devoted to works of Milhaud, whose opera Les Malheurs d'Orphée and fragments from his Medée were impressively given in concert form.

The Cultural Relations Service of the U. S. Embassy continued a series of interesting evenings, with American artists appearing in works of their compatriots. Something of a sensation was roused by the American violinist Camilla Wicks, remarkable for her style and virtuosity, who played Samuel Barber's op. 14. Another program offered scores by Irving Fine, Charles Jones and Noel Lee, with Sarah Cunningham, Lowell Farr and Louise Vosgerchian as performers. The composers were present and much fêted by the large and fashionable audience which attends these events.

Brussels Marks Anniversaries

By Francis de Bourguignon

BRUSSELS.—The Théâtre de la Monnaie gave a gala night to commemorate its two and a half centuries of existence as Belgium's chief opera house. The evening was, however, most brilliant as a social affair. The Queen and all diplomatic, political and artistic personalities of note were present.

The musical side of the program was not so effective. M. Corneil de Thoran, the director, was obliged to give everyone on the roster a chance to appear, including singers, conductors and dancers. The bill was therefore composed of such varied items as a scene from La Boheme, followed by one from Le Nozze di Figaro; then a ballet sandwiched between a fragment from Pelléas et Mélisande and a portion of an old Grétry opera, offering a mélange that was something of an ordeal. However, there was great enthusiasm after each item, whether good, bad or indifferent.

Bach and Chopin Dominate Season

This has been a season of important anniversaries. The first part stood under the star of Chopin, and recitals dedicated to the great Polish composer were legion — Brailowsky, Uninsky, Niedzielski, Naum Sluzny and Stefan Askenase being among the artists who gave them. The orchestral concerts also featured the composer's two piano concertos more than their musical content deserved.

After many years, Mischa Elman came back to Brussels to play three concertos, the Bach E major, the Brahms and the Tchaikovsky. The reception he received showed that he is as popular as ever. Louis Weemaels conducted the orchestra with great efficiency.

Since the first of the year Bach has been the composer honored. More diversity was, of course, possible in the case of this master. The Philharmonic Society sponsored a series of organ recitals devoted to his works. Louis de Vocht conducted a magnificent performance of the St. Matthew Passion, the soloists including the noted Dutch soprano, Jo Vincent. The Midday Concerts announced an integral performance of the 48 Preludes and Fugues of the Well-tempered Clavier, with four pianists engaged, each to play a dozen of these incomparable works.

Jeunesses Musicales Anniversary

For the tenth anniversary of its creation, the concerts for young people known as Les Jeunesses Musicales organized a festival. Founded by Marcel Cuvelier, and giving six special orchestral programs each year here to audiences between 14 and 25, the success of this undertaking has been so great that the idea has been adopted in several other countries. Each item of the concerts is explained in preliminary con-

(*Continued on page* 19)

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Ann Arbor Series Has Vivid Highlights

ANN ARBOR, MICH.—The 57th annual May Festival of the University Musical Society opened in Hill Auditorium on the evening of May 4, when Eugene Ormandy led the orchestra, chorus and audience in rousing singing of the National Anthem.

The formal performance began with a Milhaud arrangement of the Couperin Overture from La Sultane, after which Ljuba Welitch made her Ann Arbor debut in Tatiana's aria from Tchaikovsky's Eugene Onegin. Mr. Ormandy led his magnificent orchestra in Sibelius' Symphony No. 7.

After intermission Mme. Welitch sang the final scene from Strauss' Salome, and justified the tremendous reputation which had preceded her. The program closed with Strauss' Death and Transfiguration. The latter half was in memory of this composer; altogether, it was one of the most auspicious opening festival concerts heard in years.

Bach and Bartok

On Friday night Thor Johnson (conductor of the Cincinnati Symphony Orchestra) led the Bach Brandenburg Concerto No. 5 for piano, violin, flute and strings—Alexander Hilsberg, violinist, and William Kincaid, flutist of the Philadelphia Orchestra and James Wolfe, young American pianist, being the soloists. Mack Harrell, Metropolitan bass, sang the song cycle Don Quichotte à Dulcinee by Ravel, which revealed his splendid voice to advantage.

William Primrose was introduced to Ann Arbor with a performance of the Bartok Concerto for Viola and Orchestra, the last work of the composer, commissioned by Mr. Primrose, who endeared himself to the audience with his brilliant playing. The concerto, left unfinished by Bartok, was completed from his sketches by Tibor Serly.

After intermission Mr. Johnson presented the University Choral Union, the Philadelphia Orchestra and distinguished soloists, in an outstanding reading of Bach's Magnificat. The soloists were Norma Heyde, soprano, talented young American artist whose training was received at the University of Michigan under Prof. Arthur Hackett; Blanche Thebom of the Metropolitan Opera; Harold Haugh, well-known tenor, and Mr. Harrell. Alice Lungershausen, harpsichordist of Detroit, and Mary Stubbins, organist of Ann Arbor, added to the orchestral accompaniment.

Youth Chorus Heard

Saturday afternoon, in accordance with tradition, the Festival Youth Chorus of 400 from the Ann Arbor Public Schools under the baton of Marguerite Hood, supervisor of music, entertained the audience in an animated performance of Fletcher's Walrus and the Carpenter. They injected a wholesome and refreshing spirit into the program.

Alexander Hilsberg led the orchestra in the Berlioz Benvenuto Cellini Overture. Jan Peerce, tenor of the Metropolitan, sang beautifully three arias—No, o Dio from Handel's Calphurnia, Bishop's Love Has Eyes and Handel's Enjoy the Sweet Elysian Grove from Alceste. Later Mr. Peerce was heard in the Tomb Scene from Lucia by Donizetti; and O Paradiso from L'Africana by Meyerbeer. The ovation he received brought him back for nearly a dozen recalls, and he responded with two encores. The program closed with Mr. Hilsberg conducting Schubert Symphony No. 2.

That evening, William Kapell, under Eugene Ormandy, played Rachmaninoff's Concerto No. 3, in an all-Russian program, which opened with the Moussorgsky Prelude to Khovantchina and ended with Tchaikovsky's Symphony No. 5. The artist was at his best, and his reading ranked high among the many piano performances which have been heard at these festivals. Mr. Ormandy and his orchestra received tumultuous applause.

Mennin Work Is Novelty

Thor Johnson took the baton for Sunday's matinee. Brahms' Song of Destiny was sung by the Choral Union, followed by a contemporary score by Peter Mennin—Symphony No. 4 "The Cycle" for Chorus and Orchestra. In this originally conceived work by the young American composer, the 300-voice Choral Union gave a most creditable performance of the exacting modern composition, reflecting the excellent training received under Lester McCoy, associate conductor of the University Musical Society. Mr. Mennin was called to the stage to acknowledge the warm reception. Afterward, Mr. Johnson led the orchestra in the Brahms Violin Concerto in D major with Nathan Milstein as the masterly soloist.

The festival closed on Sunday night when Ormandy conducted the Prokofieff "Classical" Symphony. Marian Anderson gave a beautiful rendition of Mahler's Kindertotenlieder. She was in excellent voice, and fully equalled the great successes she has had in many previous Ann Arbor appearances. Harl McDonald's Two Hispanic Pieces—Nocturne and Rhumba—are modern in makeup and brilliant in orchestration. Miss Anderson sang Liszt's Jeanne d'Arc au Bucher, and so insistent was the applause that she responded with two spirituals for encores.

The program closed with Respighi's Pines of Rome, given the full resources of the orchestra and forming a fitting climax to the series. As an encore, Mr. Ormandy brought the house to its feet with Sousa's Stars and Stripes Forever. The concerts were all attended by capacity audiences.

M. K. F.

Symphonic Subsidy Aids Musical Life in Venezuela

CARACAS.—Since oil streams have been running out of Venezuela's rich terrain, its economic welfare and cultural development have grown enormously. Caracas, the mountain capital, hidden among orchids and flowering trees, has its great University and a fine Symphony Orchestra, founded by amateurs and for twenty years conducted and developed by Vicente E. Sojo.

Since 1947 the orchestra has received a state subvention of 1,000,000 Bolivares ($300,000) and has been able to attract from abroad a number of excellent musicians. Among them are some real artists, many Italians, happy to find a peaceful refuge from Europe's conflicts. In spite of being supported by the Government, the orchestra, now consisting of 90 men, retains its private character in a really democratic sense. Each member of the "Directiva" must be an active musician in the orchestra, and is elected every year by the General Assembly of the players, the president of which is Enrique de los Rios.

Last year Maestro Sojo retired. The orchestra then invited a guest conductor, Thomas Mayer, of the Metropolitan and the Cincinnati Summer Opera, to appear for six months. He had conducted before in Argentina, Chile and Uruguay, and was not unknown in Caracas, where he led a performance of Tristan and Isolde in 1948 with Kirsten Flagstad, Max Lorenz, Margaret Harshaw and Herbert Janssen.

Mr. Mayer selected his programs with a systematic plan, as far as possible programming each style of symphonic music from the preclassics to the moderns; in all, 54 compositions by 35 composers were performed. Among them were some 42 first performances for Venezuela, works such as Strauss's Death and Transfiguration, Till Eulenspiegel, Smetana's Vltava, Tchaikovsky's Fifth and Sixth Symphonies, Ravel's Daphnis et Chloe, Respighi's Fontane di Roma, Hindemith's Mathis, Barber's Essay, scores of Wagner, Debussy, Prokofieff, Moussorgsky, Mendelssohn, Mozart, Beethoven, Brahms and others.

Bach Festival a Feature

Highlights of the season were a Bach Festival including Cantatas Nos. 11 and 50, the Four-piano Concerto and D major Suite; also Beethoven's Ninth Symphony, for which there was formed a

(*Continued on page 42*)

THE CARACAS SYMPHONY ORCHESTRA, under the baton of Thomas Mayer, assisted by soloists and chorus in a recent concert.

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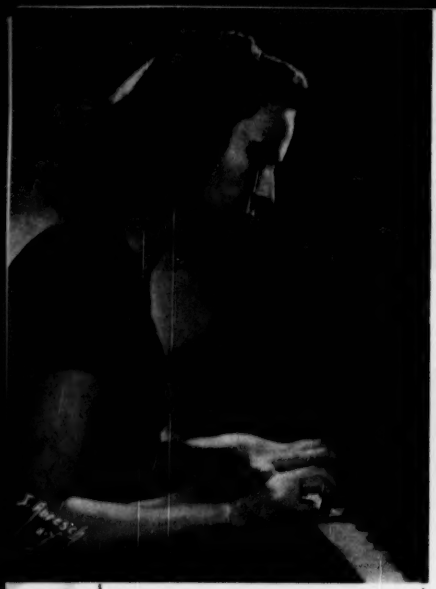

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California Bulletin

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New Mexican Orchestra Makes Bow

By Charles Prescott Poore

MEXICO, D. F. — Asociacion Musical Daniel (formerly the Conciertos Daniel) announced a ten-week season of symphony concerts, to be played in Palacio Chino, a movie house, by the recently organized Mexico City Philharmonic.

Guest conductors are to be Sergui Celibidache, Roumanian musician, formerly director of the Berlin Philharmonic; Rafael Kubelik and Artur Rodzinski.

Making his debut in the Western Hemisphere, Celibidache directed the opening concert. His program comprised the Tchaikovsky Romeo and Juliet fantasy-overture, the Brahms Violin Concerto with Nathan Milstein as soloist, and the Beethoven Seventh. In this, his first appearance in Mexico, he made a favorable impression by his evident sincerity, his seriousness and direction free from mannerisms and false showmanship. Looking somewhat like pictures of Paganini, the conductor is mobile in features and body, with long, flowing black hair. The program reached its climax in the Brahms concerto, which received a more than adequate performance by Milstein.

The Beethoven Seventh, as directed by Celibidache, was authentic. The Tchaikovsky overture did not come off so well. He took liberties with tempi to the point where the piece became episodic, lacking in coherence and unity. But this temporary lapse was of small moment; the other classics he interpreted well.

This ten-week season of symphony concerts has been organized in accordance with the Association's aim "to bring to Mexico the world's best in music." It is the result of widespread feeling that this city of nearly 3,000,000 should have more than one major orchestra It is planned to make these seasons o' symphony concerts a permanent part of the city's musical life. Of course, adequate public support is needed, and this was not lacking in the opening concert, played to a sold-out house.

New Chamber Group

The Instituto Nacional de Bellas Artes is again exploring the field of chamber music. It presented in the Latino-Americano Theatre, on Pasea de la Reforma, the new Gonzalez String Quartet, named for its cellist. The program included a Mozart, the Ravel and a Chavez quartet (the last-named composer is director of the Instituto).

Chavez' work proved to be most interesting. He has succeeded in creating music really melodious and sufficiently diatonic in the traditional mode, and quite foreign to some of his previous scores.

It is to be hoped that the Gonzalez Quartet will take its place as a permanent activity of the Instituto. It has already achieved much, and now needs chiefly a more refined tone quality, which can probably be developed with time and adequate coaching.

California Soprano Heard

The best song recital in recent weeks was given in Bellas Artes by a California soprano, Carmen Prietto. She delighted her hearers with songs and arias of very diverse character, so much so as to break traditions of program building. She gave evidence of good schooling and especially of an excellent training in diction, in whatever idiom she essayed. Her operatic arias were sufficiently dramatic, yet not too emotional for a concert. Miss Prietto has a good command of coloratura, and showed ample talent for characterization. In chansons of the 18th century she enhanced the sympathetic interpretation by an impeccable French, rare in concerts here.

Dr. Unger for Mexico

Dr. Heinz Unger, now residing in Toronto, will spend August in Mexico City, where he has been engaged to conduct symphony concerts. Dr. Unger is well known here, having conducted on many occasions in the Mexican capital.

Krueger Conducts New Rio Symphony

By Ceiçao de Barros Barreto

RIO DE JANEIRO.—A new symphony orchestra organized by Jose Siqueira, under the title of Orquestra Sinfonica do Rio de Janeiro, was launched in concerts given at the Teatro Municipal under the direction of Karl Krueger, guest conductor, from the United States. Mr. Krueger, who had visited this country some years ago and conducted the Orquestra Sinfonica Brasileira, was heartily greeted by the audience.

The new ensemble, though it includes some good instrumentalists, has not yet obtained the necessary cohesion in its ensemble work, but Mr. Krueger's interesting personality and cultured musicianship resulted in a creditable performance. The opening list included Beethoven's Leonore Overture No. 3, Brahms' first Symphony, notable for the eloquence of the final movement, and Tchaikovsky's Piano Concerto No. 1, with Nikolai Orloff as a first-rank soloist. The second concert revealed the orchestra playing with confidence and added tonal warmth in a program including Weber's Oberon Overture, Beethoven's Seventh Symphony—a stirring performance—and Orloff again as soloist in a superb reading of Rachmaninoff's Concerto No. 2.

Novelties by Orquestra Brasileira

The Orquestra Sinfonia Brasileira, under the guest conductor Lamberto Baldi, also at the Teatro Municipal, introduced in its series first hearings in this country of Honegger's Mermoz, Milhaud's Scaramouche and Prokofieff's Lieutenant Kijé suite, also a Violin Concerto from Vivaldi's L'Estro Armonico. Also programmed were Mozart's Serenata Notturno and Sinfonie Concertante in E flat major for violin. Anselmo Zlatopolski and Jeremias Waschitz, violinists, and Francisco Corujo, violinist, were the soloists. The Birds, suite by Respighi after ancient airs, was another attractive item.

Villa-Lobos Conducts His Concerto

Another series of symphonic concerts by the Orquestra Municipal was launched by Villa-Lobos, who conducted Bach's Prelude and Fugue No. 6, Reger's Variations on a Theme by Mozart, Scriabine's Second Symphony, and his own Second Concerto for Piano and Orchestra, with Souza Lima as soloisst. The last-named score is in three movements, with a cadenza that develops as a fourth movement, and is full of original ideas and rhythmic challenges. Especially delect-

able is the second section—Lento—its moving lyricism contrasting with the brilliant cadenza. Composer and soloist were enthusiastically applauded.

Opera and Recitals

The opera season opened at the Municipal Theatre with Gounod's Faust, sung in French, and a cast of resident singers including Carlos Walther as Mephistopheles, Aracy Bellas Campos as Marguerite, Roberto Miranda as Faust, Kleuza Pennafort as Marthe, Wanda Bomfin as Siebel, Paulo Fortes as Valentin, and Raul Conçalves as Wagner. The performance was conducted by Eduardo Guarnieri, and the important ballet episode in the Walpurgis Night had choreography by Tatiana Leskowa, the ballet mistress of the new opera workshop, of which Mme. Emma Leblanc Papin is the director. The staging was by Carlos Marchese for this effective production, for which the beautiful sets were designed by Raymond Deshais.

The recital season began with several piano programs, including an all-Chopin list broadcast by Guiomar Novaes, who has had ovations since her return from the United States in her recitals in Pernambuco and Bahia as well. Other pianists heard were Daniel Ericourt, well known and long resident in North America, and Peter Wallfish, opening respectively the series of the Cultura Artistica and the Associacao Brasileira de Concertos at the Teatro Municipal.

BRUSSELS

(*Continued from page* 14)

ferences, and the enthusiasm of the young listeners is contagious—also their disdain when they do not care for a work or a performer.

Under the patronage of Queen Elisabeth and the foreign Ambassadors and Ministers to Belgium, the anniversary series was opened with Serge Koussevitzky conducting Beethoven's Eroica and

MARCEL CUVELIER, founder and director of the "Jeunesses Musicales."

Seventh Symphonies. The final feature was the first public hearing as a whole of Darius Milhaud's Les Eumenides, which was given over the Belgian Radio some time ago and reviewed in these columns at the time. Other concerts, lectures, conferences and a banquet were some of the events scheduled for this celebration, which extended over several days.

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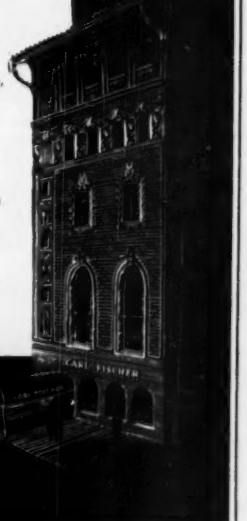

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Miss Cordell made appearances over station WNYC, during a special Easter broadcast and also on station WHOM in April.

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Music in Japan Aided By Reduction in Tax

By Viscount Takatoshi Kyoguku

TOKYO.—Music is taking a very vivid course of development in Japan. The following highlights will serve to illustrate this fact:

Since April of this year the tax on admissions has been lowered from 150 to forty per cent, for concerts of classical music, symphonic programs and recitals. The opera and ballet still have a charge of 150 per cent. It is hoped that this reduction will make concerts more accessible to a large number of the people.

The operatic and ballet productions have been particularly enterprising. The Nagato Opera Group, for example, intends to perform this fall Menotti's The Medium and The Telephone for the first time in this country. The Old Maid and the Thief has already had a good reception. The Fujiwara Opera Group, headed by the tenor of that name, announced that during May and June it will produce Tosca, Cavalleria Rusticana, and Bianca by the American composer Henry Hadley, the last a premiere for this country.

The chief productions by the Fujiwara company recently included Tchaikovsky's Eugene Onegin (first time for Japan), which had 17 performances in 13 days in December; Carmen, which was sung during six days in February; and Traviata, which had two daily performances for five days the same month. In all cases the Toho Symphony Orchestra, under Manfred Gurlitt provided the accompaniment. There were alternating casts, with Yoshie Fujiwara heading the tenor wing.

The Nagato company gave six hearings of Madama Butterfly on Sundays during April at the Hibiya Public Hall. This production featured the appearance as Pinkerton of Eric Sander, American tenor, who is a member of the Eighth Army Headquarters. Hiroaki Araki and Shingo Endo also alternated in the role, while Cio-Cio-San was sung alternately by Miho Nagato and Noriko Aramaki, the latter a new singing star. This company offered six performances of The Mikado by Gilbert and Sullivan in February. Both works were conducted by Noboru Kaneko with the Tokyo Philharmonic accompanying.

Cycles and Premieres

The 1949-50 season was marked by many recitals celebrating the Chopin centenary (including Leonid Kreutzer, noted pianist, resident here); and it is also bringing observances of the Bach bicentenary. As an example of the enterprise in this direction, Beethoven's 180th birth anniversary brought forth a special cycle of his works by the Toho Symphony Orchestra, sponsored by the Mainichi press organization, the programs including the nine symphonies, five piano concertos, the violin concerto and various overtures.

The French pianist, Lazare Levy, is to visit Japan next fall, it is announced.

Contemporary music is also coming to hearing. Prokofieff's Fifth Symphony was given its premiere in this country last January by the Toho Symphony, conducted by Masashi Ueda. In February two major American works were performed by the Nippon Philharmonic under Hisatada Otaka—Roy Harris' Sixth Symphony, based on Lincoln's Gettysburg address; and Gershwin's Piano Concerto in F, with Takahiro Sonoda as soloist. Beethoven's Seventh and Eric Coates' London Suite were heard in a special event sponsored by the Symphony Concert Committee of the Occupationaires and other members of the foreign community and their Japanese friends, the Toho Symphony conducted by Ueda.

SCENE FROM MADAME BUTTERFLY, as given by the Nagato Opera Group in Tokyo during April, with Noriko Aramaki as Cio-Cio-San and Shingo Iwai as Pinkerton.

In chamber music, the Second Piano Trio by Shostakovich was premiered here by the Trio Promethe. Modern American piano music—the Passacaglia by Piston and Four Excursions by Barber—were included in a recital by Mrs. Sumie Sakka, pianist.

Florentine May Among Italy's Notable Events

FLORENCE.—The 13th Maggio Musicale Fiorentino is unusually rich in content this year. The series, which opened on May 11 and ends on June 24, is offering a rare collection of old and modern operas and ballets, concerts and other events. The older composers represented by operas are Spontini with his Olimpia, Lully with his Armide, and Gluck with Iphigenie en Aulide. More recent works to be staged are Verdi's Don Carlos, Donizetti's L'Elisir d'Amore, Strauss' Elektra; and a modern novelty is the one-act opera, Il Prigioniero by Dallapiccola, which made a considerable impression at its recent radio premiere. The ballet productions listed are Prokofieff's The Jester, Auric's Phèdre, Milhaud's Salade, Sauguet's Mirages, Jolivet's Guignol, Honegger's L'Appel de la Montagne, Poulenc's Aubade, Debussy's L'Après-midi d'un Faune, Ravel's Pavane, Rousseau's Entre Deux Mondes, Suit en Blanc to Lalo music, Dramma per Musica to Bach excerpts, and a Divertissement based on Tchaikovsky. The choral concerts will include Verdi's Requiem; among solo events are recitals by Marian Anderson, Elisabeth Schwarzkopf, and Fernando Germani.

Pilotto in Caracas Opera

Angelo Pilotto, baritone, is appearing in the opera season at the Teatro Municiaple in Caracas. His first role, on May 30, was Dr. Dulcamara in L'Elisir D' Amore. Among other roles he will sing are Scarpia in Tosca, and Marcello in La Boheme.

THE DANCE: By ROSALYN KROKOVER

The contract between Ballet Theatre and the Metropolitan Opera House was signed by Rudolf Bing, the incoming manager of the opera, and Lucia Chase and Oliver Smith, co-directors of the ballet, on May 16. The agreement, dated June 1, is for one year, subject to renewal, and goes into effect on Oct. 1. This is four weeks before the New York fall opening on Nov. 6. Under the arrangement Ballet Theatre will direct both the Opera Ballet and the Opera Ballet School. Ballet Theatre will select the Opera Ballet's principal dancers and members of its corps de ballet of 36, will supervise their training and provide the choreography for 19 operas in which ballet is incidental. However, the latter will be done in consultation with the Opera management.

This agreement will not affect the direction of Ballet Theatre as an independent company, which, under the auspices of the American National Theatre and Academy, Blevins Davis will present in eight countries this summer and fall over a period of five months. The company will return early in December for a tour of this country which is already booked.

Antony Tudor will be resident choreographer of the Metropolitan Opera Ballet and is to be one of the creators of future opera ballets. Agnes de Mille and Jerome Robbins will be guest choreographers. Mr. Tudor will also direct the Opera Ballet School, with Margaret Craske, ballet mistress of Ballet Theatre, as his assistant. The school is open to the public and is said to have a current enrollment of 500, many of them children. Kathleen Harding, associated with the Opera Ballet and the School since its foundation in 1909, retains her present position of administrative secretary. The only dancer named so far is Nana Gollner, who will be the prima ballerina. Auditions for the corps de ballet were held on May 23 and 24.

American Composers' Night

In the meantime Ballet Theatre, on May 14, completed its Tenth Anniversary Season at the Centre Theatre. The outstanding evening of the final week was the American Composers' Night on May 10. Since Ballet Theatre has the best contemporary wing in the field, this is always a festive and rewarding occasion both musically and choreographically. Interplay, Billy the Kid, Undertow and Fancy Free were on the program. All have, in their way, become classics. Interplay, first produced for Billy Rose's Concert Varieties in 1945, was immediately taken over by Ballet Theatre. It boasts a bright score, by Morton Gould, for piano and orchestra, which has made quite a reputation for itself on its own. The Robbins choreography is alert, skillful, with a comfortable easy-going quality. With the exception of John Kriza all of the dancers were relatively new—Paul Godkin, Eric Braun, Kelly Brown, Ruth Ann Koesun, Jacqueline Dodge, Liane Plane and Dorothy Scott. In the present set-up the men are stronger dancers than the women, although Ruth Ann Koesun dances the Pas de deux with Kriza beautifully.

Loring's Billy the Kid dates back to 1938, when it was premiered by the Ballet Caravan in Chicago. It was revived by Ballet Theatre in 1941, and it still surpasses any ballet on an American theme. The Copland score, too, is one of the finest of its kind. Kriza has been dancing the part of Billy, originally created by Loring himself.

Probably one of the greatest, though most terrifying, ballets of our time is Tudor's Undertow, accompanied with a perfectly integrated score by William Schuman. This psychological murder story in choreographic terms never will wear thin, as long as Laing is around to interpret the leading role. It is gratifying to have someone like Tudor to show us that movement can express any emotion with greater strength than any amount of words. Gollner, who danced the part of Medusa in the 1945 premiere, has resumed the role. At that time she seemed to be even more devastating than she was on this occasion. The cast, otherwise, as a whole is not as capable dramatically as the old one, but the ballet is still performed in a highly absorbing manner.

Fancy Free is another ballet that has Kriza as the only dancer from the original cast. This ballet is always sure-fire although on repeated performances the solos become weaker and weaker. The idea is good, the Bernstein music fine for what it is, the Smith set excellent and the duet, now danced by Vance and Kriza, charming. The three solos were originally created for Robbins, Harold Lang and Kriza. All were in an improvisatory vein designed to illustrate the personal style of each dancer, and, as the roles pass from one new soloist to another, the dances suffer. As it stands now, the ballet sags dreadfully in the middle; something should be done about it.

Jacob's Pillow in Ninth Season

The Jacob's Pillow Dance Festival at Lee, Mass., opens its ninth season on June 30 presenting 46 performances during a ten-week season which extends through Sept. 2. The festival, under the direction of the founder, Ted Shawn, will offer, in addition to the regular matinee and evening performances on Fridays and Saturdays of each week, a special series of Wednesday nights and Thursday matinees (July 26 through Aug. 10) during the Tanglewood season.

Nana Gollner and Paul Petroff will open the season June 30. On the same program will be Pola Nirenska, British exponent of the modern dance, and Jean Leon Destiné. Others to appear during the season are the David Tihmar group, Mia Slavenska and company, Patricia Bowman, Lillian Moore, Herbert Ross and company; Jose Limon and company, Iva Kitchell, Myra Kinch, Pearl Primus, Mara and company, and La Meri.

On the faculty, which gives graduate credit through Springfield College, are Margaret Craske, Myra Kinch, La Meri, Dr. Elizabeth Burchenal, Josefina Garcia, Pearl Primus, Joseph Pilates, and Carol Christian. The University is headed by Ted Shawn.

Theatre Dance at "Y"

Theatre Dance, Inc., gave a program of new and familiar works at the YM & YWHA Dance Center on May 21. The program opened with a work by Alan Banks set to Bach's Concerto in F ("Italian"). This was followed by Divertissement with Evil, choreographed by the three dancers—Ruth Currier, Joann Emmons and Lucy Venable—and set to Hindemith's Wind Quintet. La Meri and her company gave an excellent performance of Yaravi, seen earlier this season at the Museum of Natural History. Two works choreographed by Betty Lind were offered. Both had music by Noel Sokoloff and both showed a decided talent for invention in pure dance form. The first, Toccata, was danced by Ellen Albertini, Jeanna Belkin and Jean Houloose while the second, Opus Three, was created for four male dancers—Bill Bradley, Jon Kovac, Rudy Tone and William Weaver. Nona Schurman interpreted three songs from the Hebrides—Gladness, Waiting and Joy Invocation. She was assisted by Este Beck, Eve Beck, Norma Dampsey, Anna Friedland and Dorothy McNichols. The dances were simple and appealing in structure reflecting the flavor of the music. The final offering was The Invisible Wife, first given by the Choreographers' Workshop. Florence Weber was the official pianist for the program when recordings were not used. The general quality of performance by this group continues of high standard.

Dance News

From La Meri comes the news that Myra Kinch will teach at the Ethnologic Dance Center starting next September, and that Folkways Records is bringing out an album of her dances. . . . Lillian Moore, the choreographer for the NBC Opera Television series, had Dorothy Etheridge dance and mime the role of Olympia, in the Tales of Hoffmann, while the coloratura aria was sung offstage. . . . Agnes de Mille has been commissioned to stage Out of This World, Cole Porter's new show, and Hanya Holm will do the choreography.

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THE CHOIR CORNER

"A Nordic Oberammergau" Stages Miracle Play Annually

A miracle play, drawn from 13th century sources, is given each summer in the ruins of the Dominican Monastery of St. Nicholas in Visby, an ancient city on the Swedish island of Gotland. (The 1950 dates are July 19, 20, 21, 22, 25, 26, 27, and Aug. 1, 2, 3, 9, 10). The music (in manuscript) is by Friedrich Mehler, who also acts as conductor. This year's principals include Leon Björker, bass, and Ragnar Hyltén-Cavallius, stage director, both of the Stockholm Opera; Olle Sivall (in the title role), prominent concert tenor; and Aulikki Rautawaara (Christina), Finnish soprano, who has been featured at the Glyndebourne and Edinburgh Festivals.

The story opens on the struggle, nearly 700 years ago, of the Gotlanders against the German-Swedish citizens of Visby. Petrus de Dacia, a renowned Gotlander, is falsely accused of promising to open the gates to the enemy. He seeks sanctuary in the Monastery of St. Nicholas, and Prior Walter prevents his being killed by pursuing soldiers. Petrus is then accepted as a novice.

On a journey with Walter in Germany, he meets Christina von Stommein and witnesses her miraculous healing of a sick woman. They fall in love, but Walter takes Petrus back to Visby.

On Walter's retirement, Petrus is chosen as his successor, but he hesitates because he has never forgotten Christina. While at the altar, he has a vision of the Virgin, with Christina's features. Apprised of her death, he feels that he is free to undertake his new responsibilities. The drama ends as the old Prior and the monks kneel in homage before Petrus. (Photo of Petrus © Sarnold Andersson; other by E. Danielson).

HYLDA R. MARKS.

B Minor Mass Sung in Bronxville

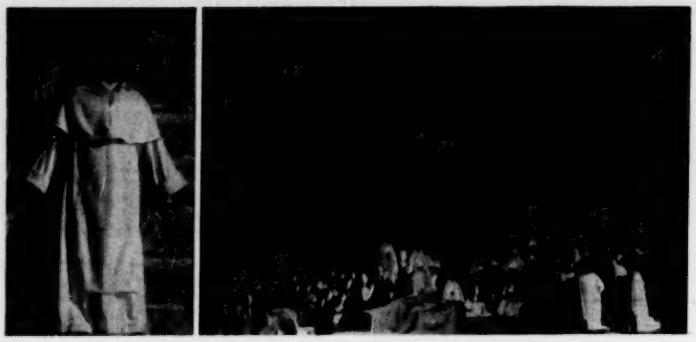
The Bach B minor Mass was presented at Bronxville, N. Y., on May 7 by the Bach Choral Group of the Westchester Philharmonic Society. The high vaulted nave and choir loft of the beautiful stone Reformed Church provided a dignified setting.

The finely balanced choir of approximately 70 voices gave a telling performance. The choral work was marked in general by a well integrated tonal quality; tempi, attacks and releases were handled in decisive and musicianly fashion, with delicate shadings and splendid climactic effects. Especially noticeable was the truly spiritual interpretation of the four-part chorus, Crucifixit and the brilliantly executed six-part chorus of the Sanctus.

The quartet of capable soloists consisted of Genevieve Rowe, soprano; Lydia Summers, contralto; Lucius Metz, tenor; Wellington Ezekiel, basso. The crystal-clear lyric voice of Miss Rowe and the warm contralto of Miss Summers were well blended in the Christe Eleison and the Et in unum Dominum duets. Mr. Ezekiel sang the Quoniam in flexible, effectively phrased style. Mr. Metz was heard to advantage in the Benedictus aria. William Jonson, guest conductor, directed the choir sympathetically and with authority, giving to the entire performance a sense of security and artistic worth.

The occasion served as a memorial to the late Herbert J. Braham, the Westchester Symphonic Society's first conductor, to whom a special eulogy was paid by the Rev. H. E. Ulrich, pastor of the White Plains Presbyterian Church, at the close of the first half of the program.

M. C.



SCENES FROM PETRUS DE DACIA . . . L., Petrus sees a vision of the Virgin with Christina's face: r., Christina heals a sick woman.

CHOIR NOTES

New York: Ronald K. Arnatt's composition based on The Beatitudes had its premiere on May 18 (Ascension Day) at the Church of the Ascension; the work is the winning entry in this church's recent anthem competition. . . . The world premiere of Mario Castelnuovo-Tedesco's Sacred Service for the Sabbath Eve was presented at the Park Avenue Synagogue by Cantor David J. Putterman and the synagogue choir directed by Max Helfman. . . . A Whitsunday Festival Service on May 28 at the Chapel of the Incarnation presented first performance of Cantate Domino by Robert Crandell and numbers by R. Vaughan Williams, Thomas Tallis, Darius Milhaud, Arnold Schoenberg and first American performance of Bruce Montgomery's On the Resurrection of Christ; Searle Wright, F.A.G.O., is organist and choirmaster. . . . Denver, Colo.: A Choral Union Concert is scheduled at Red Rocks Park on July 5 as part of the International Lutheran Walther League Convention here, July 2-6. The Denver Symphony will play and also accompany the Chorus. . . . Allentown, Pa.: The Orpheus Oratorio Society (Leroy David Ritter, conductor) presented Mendelssohn's Elijah in St. Michael's Lutheran Church on May 16, assisted by members of the Lehigh Valley Symphony and Daniel R. Sehanty, organist. . . . Washington, D. C.: The Messa da Requiem by Giovanni Sgambati has been published by the Associated Music Publishers of New York for the first time in the United States for the choirs of the New York Avenue Presbyterian Church here. It was performed on May 28 under Charles Dana Beaschler in the Lisner Auditorium, Washington. . . . Cambridge, Mass.: Carl Weinrich, concert organist, has been appointed Horatio Appleton Lamb Visiting Lecturer in Music at Harvard University for 1950-51. . . . Princeton, N. J.: The Westminster Choir College, John Finley Williamson president, has purchased "Albemarle," 100-acre estate of Gerard B. Lambert. The College has outgrown its present 20-acre campus and buildings. The new quarters, including chapel, auditorium, library, gymnasium, dormitories, and facilities for television and filming, will be ready for occupancy in September, 1951. . . . Evanston, Ill.: The Bach Choir, a community project, amateur and non-sectarian, directed by Thomas Matthews, gave its third annual free concert on May 3 in St. Luke's Church, presenting an unpublished work of Bach, Trauerode, which is said to contain much of the music of the lost St. Mark's Passion. . . . Chattanooga, Tenn.: 3,000 people heard the recent performances in St. Paul's Church of Bach's St. Matthew Passion by the music department of the Cadek Conservatory, under the musical direction of Dr. Werner Wolff. . . . Chicago: Two carillon recitals were given in memory of Cyril Johnston, English bellfounder, at the Rockefeller Memorial Chapel and St. Chrysotum's Church on April 30, played respectively by Frederick Marriott and Harold B. Simonds.

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Radio and TV Forum Held

Feature of the Biennial Convention of the New York Federation of Music Clubs in Utica, N. Y., May 11-13, was the symposium on music in radio and television, conducted by Dr. Sigmund Spaeth, the Federation's National Chairman of Radio. His panel of experts consisted of Abram Chasins, Musical Director of WQXR, Radio Station of the New York Times, recently given a Peabody Award for the best presentation of good music on the air; Geoffrey O'Hara, President of the Composers-Authors Guild; Ed McGinley of the Fred Waring Music Workshop; Ray Sacher, of the Educational Division of the Radio Corporation of America; Ellis K. Baldwin, Music Critic of the Utica Observer-Dispatch, and C. Judd Feickert, Director of Music and Children's Radio Programs, Public Schools of Rome, New York.

There was a lively discussion, in which the audience took part. In introducing Dr. Spaeth as moderator of the forum, Mrs. Edward French, Convention Chairman, referred to the Federation broadcast given by him every Saturday morning over the ABC Network at 11:30 A.M., EDST, "At Home with Music," which the committee on the Peabody Awards placed at the top of individual programs presenting serious music in a popular style.

Dr. Spaeth reminded the audience of the continued need for making the music-loving listeners of radio "articulate," referring to the campaign initiated by the Federation through its New York State Chairman of Radio, William A. Taylor, in the Musical Courier and emphasizing the danger of a complete disappearance of serious music from the network broadcasts. Mr. Chasins opened the general discussion with a stimulating account of the ideals and achievements of his own station, making it clear that WQXR had no interest in television as yet and pointing out the difficulties of presenting serious music through that medium.

Mr. McGinley and Mr. O'Hara argued on the value of showmanship in both radio and television, and this led to significant comments on the "popularization" of music in the schools, led by Mr. Feickert, with practical contributions from Mr. Sacher and Mr. Baldwin, supplemented by the remarks of Roland Chesley, Federation coordinator of the Convention and director of the Utica Great Artist Series.

It was agreed that the interest of many potential music-lovers can be caught by some of the "popularizing" devices of radio, television and the motion picture screen, but that schools, clubs and the established audiences of the concert hall and opera house should be given great music in its unadulterated form, although even here one could profitably apply the old rule of working from the familiar to the unfamiliar. The consensus gave television little artistic value thus far, but showed optimism as to its future along musical lines.

Ted Cott, WNBC Manager, Urges Popularizing of Good Music

Ted Cott, General Manager of WNBC, WNBC-FM, and WBNT, in his address before the Women's Press Club on April 29 stressed the need for more propagandists in the arts, particularly in the field of good music, in which, he says, there has been a drastic increase of inbreeding, rather than a broadening interest.

Mr. Cott has grown up in radio. As a youngster he began his career with New York's Municipal Station WNYC, and for the past seven years he has been associated with Station WNEW, where he became Vice-President and Program Director. He left this post in April to join the National Broadcasting Company in his present capacity.

"There is a well-founded belief," said Mr. Cott, "easily supported by daily reading and listening, that the press and radio are in reality a group of starched collar chaperones preventing the attractive young lady from meeting eligible young men. The young men, for their part, have been frightened away by the austerity of the chaperones. I, for one, am willing to admit that this is quite true; that both the press and the radio need a refresher course in ways and means of popularizing the art of music.

"We review concerts with all the polysyllabic words we can scoop out of the dictionary; our radio musical commentaries are better fitted for the epitaphs on a composer's tombstone than as a friendly approach to a possible convert. I feel that there is an immediate need, within the framework of the mass communication media, for a revaluation. It must start off with the idea that we are out to get new converts, rather than continue to preach to the converted. We must make the high-toned pressure groups realize that music presentations can take two forms: one as a continuing service to music lovers and, secondly, as a break-in frontal attack to create new enthusiasts by the use of showmanship. . . .

"The roster of good music should not be kept in an exclusive club available to the few but belong in the twenty-five cent book edition, available to all and intriguing them with all the showmanship that we can bring to bear. The music must remain untouched, but the presentation can no longer be untouchable."

WNYC Features Canadians

On Sunday, May 28, WNYC inaugurated a series of 12 concerts featuring Canadian artists and composers, in cooperation with the International Service of the Canadian Broadcasting Corporation (WNYC and WNYC-FM, 3-3:30 p.m.). The CBC Symphony, Jean Beaudet conductor, is heard, and among contemporary composers who will be represented are Clermont Pepin, Maurice Blackburn, J. J. Gagnier, Pierre Mercure, Jean Papineau-Couture, Francois Morel, Henri Gagnon, Michel Perrault, Hector Gratton, Gerald Bales, Claude Champagne, Oscar Morawetz, Bohuslav Martinu, Alexander Brott and Mrs. Jean Coulthard Adams. Soloists include Yvon Barrett, piano; Roland Leduc, cello; Claude Perrier, oboe; John Newmark, piano; Herve Baillargeon, flute; and the Parlow String Quartet.

Telephone Hour Soloists

Summer soloists on the Telephone Hour (Mons., 9:00 p.m., EDST) will include Todd Duncan, June 5; Jose Iturbi, June 12; Igor Gorin, June 19; two young Americans, Lucile Cummings, contralto, July 10, and Barbara Gibson, coloratura soprano, July 24; Michael Rabin, 14 year old violinist, Aug. 7; Nelson Eddy, Aug. 14; Ezio Pinza, Aug. 21; Leonard Pennario, Aug. 28.

Avis Bliven Charbonnel on May 19 participated in a round table debate on Music in Radio over Station WPTL, Providence, R. I. On May 24 she gave a lecture-recital at the Rhode Island Historical Society on composers from that state.

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Luigi SILVA Cello

Paul Wittgenstein
PIANIST

SILHOUETTES By MARY CRAIG

Ellabelle Davis Reports on "A Short Tour" of Europe

During recent seasons talented American-born-and-trained singers have established records in European concert halls, and have proved a revelation to audiences overseas as to the superior standards of artistry prevailing among the better exemplars of singing in this sometimes-underestimated country.

One of the foremost among our soloists to be thus acclaimed is Ellabelle Davis, soprano. This publication has previously chronicled the success won by this girl from New Rochelle, N. Y., at her first Carnegie Hall appearance in 1946, and followed her European and South American engagements, and growth in vocal and artistic stature.

Miss Davis recently completed her third European tour, and again the verdict was "sensational." She herself calls this trip "a short tour," because although requested for return engagements in the 14 countries in which she sang last year, commitments here permitted her only three months on the Continent. During this time, however, she sang 51 concerts besides making London Decca recordings. "But I only sang in six countries this time," she said of her schedule.

Some Highlights

On the tour list was Holland, with two recitals at The Hague and two in Amsterdam, where the ticket demand was so great the singer's booking had to be changed to the city's largest auditorium. After other Holland concerts came Copenhagen and a tour of Denmark. There were five concerts in Southern Jutland. "These were really one-night stands," Miss Davis laughed, "and very exciting." In Oslo another instance of her box-office power came in the scheduling of an extra recital. The two already announced were completely sold out, the second being scheduled for March 13. So the harassed managers were compelled to arrange a third concert for the only open date, March 12, another SRO occasion.

A favorite with Swedish concert-goers, Miss Davis had a warm reception for her singing there. The Belgian trip proved interesting. "I had only known

ELLABELLE DAVIS, soprano. (Photo—Yvonne Le Roux)

Brussels before," she said, "Now there is a series something like our Civic Concerts at NCAC and I sang in nine different cities."

Paris Plaudits

In the Salle Gaveau of Paris a French audience shouted, stamped and voiced their plaudits. Miss Davis remembers singing 16 encores, after which everyone seems to have lost count. It amounted practically to a second recital the same evening. Bordeaux, Le Havre, the towns of southern France hailed her every appearance, and in Grenoble she had the heart-warming experience of being cheered by some of her own countrymen, as there she encountered students on exchange fellowships.

There were three hectic days of recording in London. She did Schubert and Strauss lieder, the great aria from Don Carlos, the seldom heard air from Catalani's La Wally and a group of Spirituals. "Everywhere I go in Europe people are absolutely 'crazy' over Spirituals," Miss Davis commented. "The other work often requested was Lukas Foss' Song of Songs, which I did over the radio last year."

Opera Appearance Declined

During the brief period in London she was called by phone for an Aida performance, the role in which she made her debut with the Mexico City Opera. "But I had to refuse," she said, "I didn't even have time to hear the playbacks on my records and had to hope that they were all right!"

Perhaps it was "a short tour," but when one looks over the written reports on the European audience reception to this gifted songstress and the critiques' superlatives, the results appear remarkable. Ellabelle Davis has become such a personage in the music world of Europe that at her appearance on stage the assemblage often rises and in some instances applause continues for five or more minutes. She explained it by saying that "You are really friends after your third season." And she added a little wistfully, "But I should like to spend one whole season here in my own country."

In December, Miss Davis will be heard in recital in Town Hall, New York. On her interesting program will be a new song cycle consisting of five old English texts with musical settings written especially for her by Vittorio Rieti.

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Dello Joio Opera Given At Sarah Lawrence

The Triumph of Joan, lyric drama by Norman Dello Joio, with libretto by Joseph Machlis and Dello Joio, produced under the direction of Claire Southerland at Sarah Lawrence College in six performances during May, was a "triumph" for the composer and his associates. Naturally circumscribed to some extent by the lack of formal staging and orchestral color, it was nevertheless an enthralling performance; one which reflected much credit on the staff of Sarah Lawrence College and on the music training of the young students who made up the vocal and choreographic groups.

Story Uses Flashbacks

The drama centers around the convicted girl in her prison cell, and the artifice of flashback is used to relate her story from the days in the fields of Lorraine, when first the peasant maid heard the celestial voices bidding her go forth to save France; and later at the Dauphin's palace, in encampment before the walls of Orleans, at the Coronation in Rheims Cathedral, at Court in Poitiers and in the trial hall before the judges.

The whole drama was played on the floor of the Sarah Lawrence Assembly Hall, with the audience circled around the walls of the room. Clever use of three levels and curving ramps gave space; and picturesque bits of stage furnishings in the enactment, simple properties such as banners and crown jewels lent color to the scenes, which were changed by blacking out the hall during shifts.

Chorus Commentaries

The vocal ensemble was massed backstage except in the trial scene, when a small group, like hooded vultures, moved forward to the judges' rostrum to heighten the denunciation of Joan. The ensemble was handled something like a Greek chorus. They whispered the thoughts of the conscience-scourged girl; hissed reproaches in excellent unison and chanted nobly in the involved choral passages.

The music in its entirety is expertly designed, fresh and striking. Particularly lovely is the Domremy scene, youthful in feeling; exquisite in mellifluous weaving of high and low voices.

The main vocal continuity is carried by Joan; it is taxing in dramatic fervor and tessitura, but "speaks" the moodvalues of which the predominant note is stress. This vocal work and the equally demanding action were excellent delivered by lovely and talented Gisela Fischer. Another pleasing ariette, something of a ballad in style, was the song of the Sentry, delightfully sung by Robert Goss, one of the several artists added to the school cast. John Drury, also imported for the occasion, lent his vibrant tenor voice and impeccable diction to the role of the Dauphin, afterwards Charles VII. Impressive music, splendid in tonal color, was that of Pierre Cochon, Bishop of Beauvais, and it was tellingly sung by Jerome Swinford.

Libretto Introspective

For major production, the book would profit by a strengthening revision. As it now stands, the idea is original—that of the scenes and action stemming from the memories of the condemned Joan. The wording, however, does not always convey dramatic conviction and the characters, one and all, appear curiously concerned with their personal dilemmas, griefs and fates. Joan, the motivating figure, has turned all feminine in her fear; the overmuch argument about her masculine attire is symbolically puerile. Her final triumph is the return of her mind to conviction and faith in her maid-at-arms leadership as, encouraged by her mysterious voices from the spirit world, she steps steadily towards her death in the flames.

There were several gripping scenes, the presentation of the Lilies of France banner to the Maid of Lorraine, the lonely vigil before the battle, the charming dance sequences in meadow and in court and the wordless scene between Joan and the Confessor (ably portrayed by Arthur Edelman). But as a whole, the text did not match the potentials of the musical scoring.

The piano accompaniment was played by Dello Joio himself while Hugh Ross, in medieval cap and gown, directed the choral work, the precision and effectiveness of which was impressive. M. C.

Altglass Teaching in Europe

Max Altglass, former tenor of the Metropolitan Opera, sailed on May 19 on the New Amsterdam for Europe.

After visiting friends in Paris and other French cities, he is engaged for three months of teaching in Switzerland and Germany, and will spend some time working with his artist pupils in Bayreuth.

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—Tito Ceccherini, Il Corriere, Naples, Feb. 24th, 1950.

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Chicago Fetes Toscanini and "Met"

By René Devries and Dosha Dowdy

CHICAGO.—Chicago's Civic Opera House held an audience of 3,700 when Toscanini led his NBC orchestra in a gala concert on May 17. During the previous week (May 8-13) 24,500 opera lovers heard seven performances by the Metropolitan Opera. Both organizations were presented under the auspices of the Allied Arts Corporation, Harry Zelzer, managing director. The acclaim given Toscanini was befitting to so great a figure—the audience rising spontaneously as the maestro entered.

Tosca, with Welitch, Bjoerling and Sved made a good start for the "Met" series. Other performances were Carmen and La Traviata; Die Meistersinger, in which the ensemble reached the zenith of efficiency under Fritz Reiner; Rigoletto, Aida and La Boheme, which brought sold-out performances.

HARRY ZELZER, a leading manager of Chicago, has been appointed Co-ordinator of the Arion Music Club in Milwaukee, Wis. (Photo—Maurice Seymour)

Spring Concert Roster Heavy

Chicago music-lovers in the last fortnight have been privileged to hear a wide variety of concerts. One of the best recitals of the season was the final event of the Zelzer Concert Series, with Igor Gorin as the attraction, in Orchestra Hall, May 6. The large audience manifested its enthusiasm from start to end of the program, which had to be lengthened considerably because of the demand for extras. In Herman Herz, the recitalist had a worthy piano associate.

The benefit concert in Orchestra Hall, May 1, by the Chicago Commons Association, featured Louis Sudler, baritone, who made his fifth Orchestra Hall appearance this season, and Ennio Bolognini, cellist, with Rhea Shelters at the piano. Encores were asked from both artists by the large audience. Miss Shelters was an important asset to the concert.

Felix Ganz, young pianist, now residing in Chicago, made his first recital appearance in America at Fullerton Hall, May 5. Outstanding was the performance of Brahms' Variations on an Original Theme, op. 21, No. 1, showing the young musician's fine understanding of this score. Proficient technic, a clear differentiation of the various styles represented, admirable control of tone quality, and sufficient temperament to make his interpretations come to life, made for the recitalist's success.

Winfield Crawford, baritone, was presented in Fullerton Hall recital, May 3, by Music Artists Associated, Samuel M. Dolnick, director, before a large audience. Mr. Crawford, with fine presence, secure musicianship and admirable interpretation, sang a program of Lully, Dowland, Schumann, Wolf, Respighi, Poulenc, Chausson (Poème de L'Amour et de la Mer) and a group of lighter songs in English. There was at times not sufficient contrast of tempo and of spirit in the songs to afford the singer a full range of expression, despite a voice of beautiful quality, well produced.

Choral and Chamber Events

Choral and chamber music programs were also to the fore. The Paulist Choristers of Chicago, Father O'Malley, conductor, marked their 46th season with a concert on May 11 in Orchestra Hall. After ranging from Palestrina through the eighteenth century, the first half closed with Leo Sowerby's Tu Es Vas Electionis. The composition, to a text by Father O'Malley, was rich in melodic counterpoint and full chords, and brought out the best efforts of the well-trained musicians. The second part included three Bach numbers, and presented soloists, with and without choral accompaniment. Two sopranos made their debuts, William Le Beau and John McDermott, pleasing so much that encores were given. Accompaniments, where needed, were well supplied by Robert Sheehan at the piano.

Mozart's Grand Mass in C minor (K. 427), in its complete form, was given its first American performance in Orchestra Hall, May 16, by the Swedish Choral Club, under Harry T. Carlson, director. Soloists were Maud Nosler, soprano; Ralph Nielsen, tenor, and John Macdonald, bass, who make frequent oratorio appearances, and Ingrid Hallberg, dramatic soprano, whose beautiful voice generally was heard to advantage in her difficult solo and duet parts.

The Pro Musica Trio (Nina Mesirow-Minchin, pianist; Ennio Bolognini, cellist, and Fritz Siegal, violinist) was presented at the Casino in the final concert of the series sponsored by the Chicago Chamber Music Society. The occasion celebrated the Trio's 20th season. Trios by Haydn (No. 1, G minor) and Mendelssohn (op. 49, D minor) composed the request program, with two movements from the Arensky in D minor added as encores. The artists, consistently in fine form, won warm demonstrations.

Civic Music Association Festival

The 37th annual Young People's Song Festival, sponsored by the Civic Music Association of Chicago, took place in Orchestra Hall, May 7. It marked the culmination of the year's work of various groups of 400 children, who were combined for the annual concert. Marx Oberndorfer directed the children's numbers, sung with youthful zest and preci-

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FLORENCE HENLINE, pianist of the Chicago Symphony String Ensemble, has returned from a tour of concerts in the Middle West with that group. This is her fifth consecutive season in which she has toured with it. Miss Henline has also had a busy season as soloist and accompanist.

sion, and the Civic Orchestra conducted by Tauno Hannikainen added interest to the concert with a fine performance of Wagner's Prelude to Meistersinger, Johann Strauss' Voices of Spring waltz, and the orchestral accompaniment for Darice Richman, 9-year-old pianist, soloist in the first movement of Mozart's Concerto in D minor, played with much poise and technical ability.

Other Concerts

Other concerts of interest given during the past fortnight include the debut of the Chicago Chorale under Alden Clark, in a presentation of Honegger's dramatic oratorio, King David, and Two Psalms by Gustav Holst; the Youth Orchestra of Greater Chicago in its spring concert in Orchestra Hall with Tauno Hannikainen as guest conductor and Phillip Blum, cellist, and Mayne Miller, pianist, soloist; the Community Symphony Orchestra, Leo Stein, director, with the combined Amalgamated Chorus and Knights of Lithuania Chorus and Dolores Hecht, soloist, in a May Festival concert; the Orianna A Capella Choir, directed by Paul Vernon, in its annual Kimball Hall program; and the Chicago Business Men's Orchestra with the cellist, Georges Miquelle, as soloist. Pianists presented in individual recitals were André Skalski, Else Marin, Lillian Najarian, Cele Duval and Adrian Lerner. Those heard in song recitals were Triante Kefales, Louise Johnson, Jean Kraft and Alice Hedreen.

Hanna Butler Students in Musicale

An afternoon of music with singers from the Hanna Butler Studios was given at Cordon Hall on May 7. A general chorus opened the program, with Our America—words and music written by Marjorie and Natalie Barrows. Solo and duet performances were given by Karen and Kent Evanson, Kathleen Geparth, Mary Kale, Joan Los, Renée Gauthier, Dorothea Voght, Eleanor Wailand and Bertha Dalber. As is usual with the Butler students, each showed the result of good training, particularly in projecting the texts clearly in all languages employed. Adrienne Olinder was the efficient accompanist.

Edna Thielens' Bookings

Edna Thielens, soprano, after a busy season in New York and throughout the East, returned to the Midwest for appearances at Plymouth, and South Bend, Ind., in addition to a recital in Chicago. Miss Thielens is under the exclusive management of Music Artists Associated.

Helen Leefelt's Activities

Helen Leefelt, director of the Elmhurst Women's Choral Club and the Elmhurst Philharmonic Choral Club, presented both organizations in concert during Music Week. The former club, with Howard Berhalter, baritone, as guest artist and Elsa Chandler Fischer, accompanist, was heard in its 29th annual concert; the latter presented an all-Bach program with soloists Cornelia Miller, and Alice Kober Vandekieft, sopranos; Helen Wagoner Ward, contralto; William Luke, baritone; Elsa C. Fischer, pianist, and Ella Furholmen, organist, at the First Congregational Church. Miss Leefelt also directed the Elmhurst Women's Choral Club with Marjorie Jackson, organist, in a concert presented by the Illinois Federation of Music Clubs to the metropolitan aren, as one of a series heard at the Chicago Templedur-ing Music Week.

Beulah Jackson's Engagements

Beula Jackson's engagements as accompanist include those for Amelia Boyanich, soprano, and Philip Spartolari, tenor, at the Edgemere Women's Club; Daughters of Indiana at the Blackstone Hotel; Illinois Teachers Institute, for Patricia Coyle and Joan Joly; four senior recitals at Academy of Our Lady; and as accompanist with Dora Alanan, for soloists appearing at the Three Arts Club Afternoon Musicale on June 4.

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(Continued on next page)

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CHICAGO

(Continued from preceding page)

appears daily as staff artist on station WSBC, has signed an exclusive contract with Sandor A. Porges of Capitol Recording Co., Hollywood, Cal., for whom she recorded a volume of Polish folk songs. Miss Data's book, Treasures of Polish Folk Songs, is published by Sajewski Publishing in Chicago.

Among the Artists

Robert MacDonald has been engaged at Belhaven College, Jackson, Miss., for a four weeks' course of teaching, to begin June 10. Mr. MacDonald will have classes in vocal repertoire and choral rehearsals daily for the presentation of an oratorio concert at the end of the four-week period, when he will also give a piano recital.

Myron Carlisle, director of the Men's Glee Club of Elmhurst College and Robert MacDonald, director of the Church of the Atonement Choir, combined their organizations in a Choral Evensong concert at the P.E. Church of the Atonement, May 28.

Edouard Albion, baritone assistedby Herta Carbonara, soprano, gave a recital for the Woman's Club of Evanston, April 27.

Stefan Bardas, pianist, and David Austin, bass, were presented in a scholarship benefit concert by Delta Omicron, Psi Chapter, in Curtis Hall, with Leo Heim as accompanist. Mr. Heim was also accompanist for Carol Smith, contralto, when she was guest soloist for the Catholic Casino Male Chorus concert given at the Loyola Community Theatre, April 23.

HERBERT RENISON, pianist, on the steps of the Conservatoire Music Hall of St. Mary-of-the-Woods College in Indiana, where he appeared in recital recently. Other engagements include a summer recital for the third consecutive year at State Teachers College, La Crosse, Wis., and one in August for the annual Teachers' Seminar to be held at the Sherwood Music School, Chicago, for which Mr. Renison will also conduct master classes.

Omega King, soprano, has accepted a year's contract as a member of the cast of the Tom Wallace Show on Channel 9—WGN—TV,—Monday through Friday, from 10 to 11 a.m. and from noon to 1 p.m.

Hilda Ohlin, soprano, was soloist with the Chicago Symphony in one of its "Pop" concerts this spring. Miss Ohlin also sang Adina in L'Elisir d'Amore when the Donizetti opera was given by the Denver Grand Opera under Msgr. Joseph J. Bosetti.

Victor Heinze Artist Heard

Among pupils of Victor Heinze active in Chicago is Mitzi Kinnucan, who in addition to a Kimball Hall recital, was presented by the Chicago Women's Musical Club in the same hall in joint recital with Fay Satton, and by the American Opera Society as guest artist in a program at the Racquet Club.

Metropolitan School of Music News

A faculty-student ensemble from the Metropolitan School of Music was presented by the Chicago Public Library in the Assembly Hall of the Central Library as a feature of National Music Week. Those participating were Ruth Wollenberger, violinist; Marjorie McLain, cellist; Ethel Schreiber, pianist; Virginia Speaker, soprano, and Wesley Whiteshurch, baritone.

De Paul University Sessions

The summer session at the School of Music of De Paul University will run six weeks, June 26-Aug. 4. There will be six faculty and student recitals, a band concert and a choral concert. The faculty includes Richard De Young, voice; Paul Stassevitch, conductor and violinist; Katja Andy, pianist; Magdalen Massman, methods and materials for piano teachers; David Nyvall, Jr., assisted by Marjorie Kenny and Clayton Fox, music education courses; René Dosogne, Catholic Church music.

De Paul University A Cappella Choir, Arthur C. Becker, director, gave a concert in Thorne Hall, May 5, commemorating the 25th anniversary of the National Association of Schools of Music. Featured was Randall Thompson's choral work, The Peceable Kingdom. Soloists were Gwendolyn Kelley, William Beck and Thomas Horgan, with Marie Protzman and Herman Pedke, piano and organ accompanists.

Roosevelt College Courses

The Roosevelt College of Music is offering a complete program of graduate and under-graduate courses and a special Piano Class Workshop led by Nellie G. McCarty during its summer session, June 21-Aug. 18. Besides Miss McCarty, on the summer faculty are Karel B. Jirak, composer; Oswald Jonas, theorist; Helen L. Schwin, former director of music in the Cleveland Public Schools; and other authorities.

Maurice Dumesnil, pianist, and Denise Morand, cellist, were presented in recital by the College on May 24.

Cosmopolitan School of Music Events

Bertine Corimby, violin student of Nesta Smith, is the recipient of music awards, among them $100 given by the Crescendo Music Club; $50 and a joint Kimball Hall recital given by the Chi-

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RECITAL MANAGEMENT

BARRE HILL, of the voice faculty of the American Conservatory of Music, Chicago, will serve for the fourth season as chairman of the voice and opera departments at the National Music Camp, Interlochen, Mich., beginning June 25. The camp is affiliated with the University of Michigan and attracts students from all parts of this country and several foreign countries. The opera department will give eight performances and will stage Menotti's The Old Maid and the Thief, The Medium, and The Telephone, Puccini's Sister Angelica, Burrill Phillips' Don't We All, and Bizet's Carmen.

cago Woman's Musical Club; as a result of winning a contest, the Society of American Musicians will sponsor her in a Kimball Hall recital next season. First prize in the Young Artists' Composition Contest of the Chicago Artists' Association went to Roger Sellers, student of Dr. Rossetter Cole. His prizewinning composition, a Serenade for Violin and Piano, and three of his piano numbers were played at the Cordon Club, May 16, by James Rickey, violinist, and Grace Peterka, pianist, both graduates of Cosmopolitan School. Blythe Owen's Sonatina in A minor will be performed by Willard Schultz, piano student of Clarence Eidam, on June 2 in the Fine Arts Building. Miss Owen teaches piano and composition at Cosmopolitan School. Eleanor Long, pupil of Harriet Case, was heard in Kimball Hall. Laura Howardson, faculty member of Cosmopolitan School, sang Nedda in Pagliacci, given in May by the American Opera. Pupils of Miss Case offering a graduating recital last month in Cosmopolitan Recital Hall were Alice Gibbons, soprano, and Richard Meyers, tenor.

Chicago Library Has Exhibit Of Musical First Editions

CHICAGO.—During June the Music Department of the Chicago Public Library is exhibiting a collection of rare books and MSS. loaned by William Sherwood, Jr., of this city. The display includes the only edition of Calliope, or the Musical Miscellany, published in 1788, and containing Anacreon in Heaven, the tune adapted for The Star-Spangled Banner; the full score of Beethoven's Sixth Symphony, issued in 1826; and the first edition of Schumann's Fourth Symphony, printed in 1853. Other rarities include the full score (autograph presentation copy) of Liszt's "Ungarischer Marsch zur Kronungs-Feier in Ofen, Pesth," containing an inscription by the composer to Anton Faulwetter, who orchestrated the work from Liszt's piano score. There are also the first editions of The Travellers, or Music's Fascination, "a dramatic opera composed and arranged for the pianoforte by Domenico Corri, 1806"; and full score of Silvain, "comédie en un acte et en vers" by Grétry, about 1770 (one of the composer's earliest operas). Five Works for Pianoforte by Brahms (1853-72) are also included. (All are first editions formerly belonging to the late novelist, John Galsworthy, and the cloth binding was made by Mrs. Galsworthy.) Finally, there is a first edition of Musurgia Universalis, etc., by Athanasius Kircher, Rome, 1650, one of the monumental works of the 17th century.

Music Groups in "Trial Union"

A trial union has been announced which brings together the National Music League, non-profit artists' management, and the Evening Concert Groups, a non-profit, self-sustaining circuit of chamber music audiences of ten communities in Maryland, Virginia and the District of Columbia. The latter, established 17 months ago in Charlottesville, Va., with a series of 15 forty cent concerts, has spread until it now takes in nine more towns and more than 6,200 members. At the beginning, the Evening Concert Groups delegated much of their selection to Richard Bales, music director of the National Gallery of Art; Paul Hume, music editor of the Washington Post; and Elmira Bier, music director of the Phillips Memorial Gallery. These now retire in favor of Anna C. Molyneaux, managing director of the National Music League; Alfred A. Rossin, the League's booking director; and Robert E. Simon, Jr., president of the League, and also of Carnegie Hall. Martin B. Hiden, Jr., of Warrenton, Va., original organizer of the Concert Groups, continues as their manager.

A statement from Mr. Simon says in part: "It should be made clear that these arrangements (between the Concert Groups and the National Music League) are more like an equal partnership than a real union. Each party will maintain its separate identity; and not all the artists we send the Groups will come from the League. . . . Together we are doubly able to serve the cause of chamber music and of the pick of America's young artists."

Krenek Work to Be Introduced

Miriam Molin, pianist, will introduce Ernst Krenek's George Washington Variations in a group of numbers by this composer in a recital at the Wilshire-Ebell Theater, Hollywood, on Sept. 24. The composer has dedicated to Miss Molin this set of variations which are taken from songs popular in the days of Washington. Miss Molin is in New York this summer as official pianist for the Juilliard Summer Symphony. Recently she gave a recital for 500 patients at Essex County-Overbrook Hospital, Verona, N. J.

Marie Powers at "Pops"

Marie Powers, currently singing in Menotti's The Consul, was soloist on May 11 in the "Carnegie Pops," offering the Lullaby from that score and George Cory's Ballad and Time for Love from Florence Wickham's Rosalind. Miss Powers fitted in this appearance in Carnegie Hall with her absence from the stage in the evening's performance of the Menotti opera at the Ethel Barrymore Theater.

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NEW YORK CONCERTS

Marymount College Glee Club, Hugh Ross conducting, May 4, E.—In its annual New York concert, the Marymount College Glee Club, of 95 women voices, gave a program of high quality. The opening group included works of Tchesnokoff, Lassus, de la Rue, and the Gregorian Omnis Honor et Gloria (Introit Mode III). Next came first New York hearings of Villa-Lobos' Memorare and Berlioz's Prière du Matin, the latter written for a children's choir, and a Hymne by Franck. The most ambitious work was Nicholas Nabokoff's Six Greek Choruses, a MS. score composed with archaic simplicity of unison lines to texts from Sophocles' Oedipus Rex, a finely prepared premiere. Also new was The Annunciation, a setting by Hubert Lamb of words from the Protoevangelist St. James, for three trumpets, organ, solo soprano and chorus. The solo parts in the two novelties were sung by Barbara MacGregor and Theresa Petralia, sopranos, and Carol Ann Elder and Joan Kellenberg accompanied at two pianos. Three of Beethoven's Scottish Songs and short works by Purcell, Spelman and Weinberger concluded a very interesting and well sung list. R. M. K.

Iliodor Buchkovsky, N. Y. debut, May 7, 5:30 p.m.—Another late-season bow was that of Mr. Buchkovsky, a Russian basso with a background of opera appearances in Moscow. His recent experiences include capture by the Germans during the war, and final escape to the American Zone. The singer offered arias from Moussorgsky's Boris Godounoff and operas of Mozart, Verdi, Handel and Glinka; songs by Tchaikovsky and Shostakovich, and Negro Spirituals. He has a large voice of pleasing texture, and sings with much drama and color; but is more at home in bold and vivid effects than subtle ones. Igor Walker was at the piano. D. B.

Vivaldi Festival Concert, May 9, E.—The second evening devoted to this composer by the Town Hall Music Committee, featured Louis Kaufman, violin; Phyllis Kraeuter, cello; Bruno Labate, oboe; Niels Groen, harpsichord; Beverly Lane, soprano; Virginia Paris, mezzo-soprano; the Collegiate Chorale; and the Little Orchestra Society, Thomas Scherman, conductor. The opening number was a Concerto in C for two oboes, two clarinets, strings, and cembalo. Louis Kaufman continued to unfold the high-quality Concerti for Violin in opus 8, adding No. 10 ("La Caccia") and 11 to the four from that work he presented in the first concert. Op. 8, No. 9, for oboe, was performed with affection and virtuosity by Labate. An especially fine work is the Concerto in B flat for violin, cello, strings, and cembalo; the unvarnished and intense sound of Miss Kraeuter's instrument was a fitting foil to the opulent richness of Mr. Kaufman's. The great Gloria Mass crowned the evening in a brilliant performance. E. S. B.

Paulist Choristers of New York, Rev. Joseph R. Foley conducting, May 11, E.—Annual concert of this capable chorus of men and boys included 16th and 17th century polyphonic church music by Palestrina, Vittoria, Aichinger and Lotti. The opening number, impressively sung, was Schuetky's invocation motet, Emitte Spiritum Tuum. American religious music included Tu Es Vas Electionis, by Sowerby; At Eventide There Shall Be Light, from The Holy City, by Gaul, and Rhythmic Trilogy for Easter, by Father Finn, revered founder of the Paulist Choristers. Handel's Hallelujah Chorus from The Messiah concluded the first half. Secular works by Bach, di Lasso, Gibbons, Purcell and Campbell-Tipton were followed by arrangements of folk music and spirituals, and a stirring rendition of a Russian Carol from the opera Christmas Night by Rimsky-Korsakoff. Erwin Yaeckel was at the piano. H. I. B.

New York A Cappella Singers, Arvid Samuelson conducting, May 12, E.—Music from the 16th century to the present was offered by this group of 40 well-disciplined singers under a capable leader. Excellent pitch was maintained; sympathetic interpretations, nice tonal balance and complete coordination of the four sections of the mixed choir were in evidence. H. I. B.

Marcelita Kabayao, May 14, A.—The Filipino pianist, now 16, returned as a soloist to the stage where two years ago she was introduced in a program with her brother, Gilopez Kabayao, violinist. New York recognized her talent at that time, and she has made steady advancement since, although her gifts are still indicated rather than expressed in full. Playing the Bach-Bauer B flat Partita, the A major Sonata of Beethoven, op. 2, No. 2, Mendelssohn's Variations Sérieuses, Chopin's A flat Polonaise, and shorter pieces by Debussy and Godowsky, Miss Kabayao came through technically with colors flying. D. B.

Rhapsody in Hebrew, May 14, 5:30 p.m.—This unusual concert was planned by Paul Werth and Joseph Davidson to commemorate the second anniversary of the modern state of Israel. The recent history of the nation was outlined and numbers were introduced by Harold Bernardi. With Helen Spirn as the soprano soloist, the Menorah Chorale under Jacob Davidson performed in traditional style Schnever's Yam Lied, Shertok's Veulai and a Hora by Katz-de Haas. The baritone Mort Freeman sang songs of the Haganah and the Palmach with patriotic fervor. The pianist Adi Bernard played her own Rhapsody in Hebrew, a grandiose compilation of Palestinian tunes. The Israeli folk singers, Hillel and Aviva Rabinadav, gave several of their native songs with spirit. Tamara Bliss accompanied at the piano for the Menorah Chorale and Mr. Freeman. E. B.

Lois Jordan, May 14, E.—Lovely tone quality and maturity of expression were in evidence throughout Miss Jordan's recital. It was in her beautiful realization

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of Schumann's poignant Frauenlieben und Leben cycle that the soprano was most deeply moving. Her voice, impressive in its range, was admirably used most of the evening, but her diction could have been clearer. The program also included works by Handel, Donaudy, Meyerbeer, Schubert, a first performance of Eda Rapoport's Three Sonnets, and a group of Spirituals. Miss Rapoport's songs showed a fine melodic sense and harmonic sensitivity but needed greater length in order to tell. The composer acknowledged applause. Russell Stevenson was the capable accompanist.

G. B.

Samaroff Memorial Concert, May 15, E.—In memory of Olga Samaroff, several of her former artist-pupils gave a concert to benefit the "Grants-in-Aid" program of the Olga Samaroff Foundation, Inc., which assists talented young pianists. Participants were Rosalyn Tureck, Joseph Battista, Eugene List, pianists, and Carroll Glenn, violinist. Bach's Fantasia in C minor and Partita in C minor were played by Miss Tureck; and Beethoven's "Spring" Sonata was given by Miss Glenn and Mr. List. Mr. Battista offered Ravel's Ondine, Bartok's four Roumanian Dances, Rachmaninoff's Prelude in G major, and Liszt's Funerailles. Mr. List interpreted Schumann's Sonata in G minor. The well-attended concert was cordially received, and contributed a sizable sum to this worthy cause.

H. W. L.

TIMES HALL

Bjorn Andreasson and **Piero Weiss,** May 8, E.—Equal ensemble characterized the reappearance of the young violinist and pianist on the Times Hall stage, as it had their debut here a year ago. The program included the Sonata in E of Bach, Beethoven's Sonata in C minor, op. 30, No. 2, the Sonata of Ravel, and the Rondeau Brillant, op. 70, of Schubert. The high collaborative level of the artists, established on equal terms, was as enviable as the musical and technical projection was generally laudable. Indeed, it was more by reason of concert-hall balance than of uncomplementary personalities that Mr. Weiss' assertive pianism occasionally overshadowed the suavity of his partner. But if the keyboard instrument tended to dominate the Bach and Beethoven pieces, Mr. Andreasson's violin came to the fore in a persuasive, quietly idiomatic rendering of the Ravel Sonata. The overlong but rewarding Schubert work closed a promising evening. E. S. B.

Beatrice Waghalter, May 17, E.—The young artist proved a diseuse of charm and musicality; she projects with ease and poise her interpretative intentions. Using a not large but sweet voice, with much intelligence, she sang French Bergerettes, and as a memorial to the deceased composer, several of Kurt Weill's melodies from the Three Penny Opera, One Touch of Venus and Lady in the Dark. A group of French chansons ended the first half. Later she offered several Yiddish songs, closing the evening with folk airs from Israel. She was received with vociferous applause by a sold-out house, and many encores were granted. Walter Joseph was at the piano.

H. W. L.

Frederick Camelia Memorial Concert, May 21, E.—This benefit concert by friends of the late Mr. Camelia was conducted by Roland Fiore and presented an interesting list. Mr. Fiore's conducting was commendable throughout for its sturdiness and sensitivity; the Concerto da chiesa, op. 2, No. 4, for piano and strings, a powerful little work by Dall'Abaco, and the musing Madonna and Child for string orchestra of Dante Fiorillo were especially well treated. In the piano concerto by W. F. Bach, where the piano was given a recognizable solo role (in contrast to the *continuo* treatment of the keyboard instrument in the Dall'Abaco) Leonid Hambro played the solo somewhat percussively. The flute trio with string orchestra of Telemann was excellently performed by Milton Wittgenstein, assisted by Thomas Wilt and Samuel Baron. Joan Bishop sang Vladimir Dukelsky's setting of six selections from A. E. Housman's A Shropshire Lad for soprano and chamber orchestra, but the voice was largely lost in unrelated orchestral sound. A work by Alex Semmler, Rapsodie Elegiaque for cello and chamber orchestra, written for the occasion, and capably played by Joseph Druian, owned better technical workmanship than musical material, although a pleasant dialogue between the oboe and the solo instrument occurred toward the close. Completing the list was the Bachianas Brasileiras No. 9, for strings, by Villa-Lobos. E. S. B.

CARNEGIE RECITAL HALL

Cha Kyung Kim, May 5, E.—Reputedly the first Korean recitalist in New York, and a teacher, and opera singer in her native country, Miss Kim featured a group of four folksongs of Korea, and several more as encores. Hugo Wolf lieder, works of Bach, Paradies, and Handel, Schubert's Der Hirt auf dem Felsen, and a group in English were also given. If everything the young lyric soprano essayed emerged in miniature, it was projected with clarity and warmth. She sang delightfully Handel's solo cantata, Nel dolce dell'oblio, with the able assistance of Martin Orenstein, flute. In absence of the scheduled clarinet soloist, Robert Hufstader's expertness at the piano extended itself to include the obligato for the Schubert work. E. S. B.

Dorothy Ross, May 7, A.—The soprano took a challenging assignment, building her debut program around Schumann's cycle Frauenliebe und Leben, supplemented by an Italian group and songs by Fauré, Vaughan Williams and John Carpenter. She did well in the test she set herself, singing the demanding measures of the Lieder sequence with poetic feeling and insight, and revealing a voice of fine natural quality. These endowments were occasionally clouded by faults of production; with these cleared away—as they no doubt will be by further training—much may be expected from this singer of resource and ability. Her accompanist was Patricia Roth.

D. B.

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Detroit Concerts Include Orchestras

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DETROIT.—The Philadelphia Orchestra, conducted by Eugene Ormandy, played to an SRO house and brought new beauty to the oft-heard Tchaikovsky Fifth.

Elena Nikolaidi, contralto, gave one of the most interesting recitals heard here this season, with artistic command of tone production and interpretation. It is rare today to hear beautiful singing coupled with so dignified a stage presence as she revealed.

The San Carlo Opera Co. made a brief stop in Detroit to present the more popular operas. Perhaps the most appealing was the Madame Butterfly of Hizi Koyke, with Mario Palermo as Pinkerton. Though audiences for the short series were not always capacity, those who attended were very enthusiastic.

The Women's Symphony Orchestra of Detroit, conducted by Victor Kolar, presented an interesting program in Music Hall, with Virginia Housey, soprano, as soloist. The orchestra, sponsored by the Tuesday Musicale, again demonstrated ability to play authoritatively as well as to lend proper support to the vocalist. Miss Housey, winner of the Grinnell Foundation Scholarship in 1948, has grown as a soloist and sang with good tone and expression.

State Clubs in Convention

The Michigan Federation of Music Clubs held its 33rd annual convention at Benton Harbor and St. Joseph. A large delegation from Detroit headed by Mrs. Allen B. Crow, state president, attended the two-day session. One of the more interesting features was the combined chorus of 250 voices directed by Gertrude Heinze Greer. Detroit choruses participating included the Tuesday Musicale Chorus, Trenton Music Club and the Detroit Music Study Club.

Detroit Artists Tour

Georges Miquelle, cellist, appeared as soloist with the Albuquerque Symphony Orchestra, directed by Kurt Frederick, playing the Haydn concerto. In Chicago Mr. Miquelle was heard in the Lalo Concerto with the Business Men's Symphony Orchestra conducted by George Dasch in Orchestra Hall, and in a sonata recital in Fullerton Hall with Clara Siegl.

Freda Draper, contralto, now residing in Detroit, has returned from a concert tour of four midwestern states. In Kansas City, she was presented with a National Honorary Membership in the American Business Women's Association. Miss Draper also appeared on radio Station KTOP in Topeka, Kan.

Constanza Pillori in Operas

Costanza Pillori's 1949-50 season has included a spring tour with the Charles L. Wagner Opera of 24 appearances as Nedda in Pagliacci; and a recital in the Carnegie Hall Twilight Series. The soprano, who has worked with Romano Romani, Paul Breisach, Mario Parenti, Armando Agnini, Herbert Graf and Lothar Wallenstein, made her debut in Como, Italy, as Countess Olga in Fedora by Giordano, who was present at this 50th anniversary performance of the opera. She also has been heard with the Pacific Grand Opera (as Mimi in Boheme) at the War Memorial Opera House, San Francisco, and in The Great Waltz with the Los Angeles Civic Light Opera in Los Angeles and San Francisco. (Photo —Marcus Blechman.)

NFMC Plans Chautauqua Weekend

CHAUTAUQUA, N. Y.—A feature of the Chautauqua Weekend of the National Federation of Music Clubs, held on July 14, 15 and 16, will be the traditional reception given in honor of the National President by the State Presidents of New York, Pennsylvania and Ohio. The reception will be held at the Hotel Atheneum following the opening concert by the Chautauqua Symphony, directed by Franco Autori. One of the NFMC Young Artist Winners will be soloist with the orchestra at the Sunday afternoon performance, broadcast by ABC over a nationwide hookup.

San Carlo in N. Y. Series

Fortune Gallo's San Carlo Opera Company culminated its 39th transcontinental tour by opening its New York season at the Center Theater on May 17 with La Traviata. The title role was taken by Lucia Evangelista, an ornamental, slim and histrionically able artist, who sang with skill and distinction. David Poleri was Alfredo, an excellent foil for her in good looks and in singing, although he did not match her in the conviction of his acting. Making his American debut as the Elder Germont was Piero Guelfi, who gave a creditable portrayal, if palpably somewhat hampered by nervousness. The cast was completed by Geraldine Sloan, Adrian La Chance, William McCully, Lloyd Harris, Victor Tatozzi and Dianne De Sanctos. Bettina Rosay was prima ballerina in a colorful ballet, and the baton was in the competent hands of Carlo Moresco. In all, a well-paced, neatly coordinated performance.

D. B.

Lisa Cordell's Appearances

Lisa Cordell's recent appearances include one as soloist with the Balalaika Symphonic Orchestra in Carnegie Hall in April, and two broadcasts the same month over Station WHOM. Earlier in the season she gave two programs at the Hotel Plaza, New York, one a benefit for the Polio Fund, also a recital in Pittsburgh. The soprano, a national winner in the auditions of the Associated Concert Bureau, sang twice on their programs in Carnegie Hall, and in her own recital at Town Hall.

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Atlanta Welcomes "Met," NBC Players

ATLANTA, GA.—Atlanta's musical season reached its climax with the appearance of Toscanini and the NBC Orchestra on April 22, followed by the Metropolitan Opera in four performances, April 24-26 inclusive. The usual fervent reception rewarded Tosca on opening night, succeeded by Lohengrin and Rigoletto the following evenings and a matinee presentation of Faust.

Toscanini and his distinguished ensemble held enthralled an audience of 5,500, whose enthusiasm mounted through a program opening with Rossini's Overture to La Scala di Seta, followed by a monumental performance of Brahms' C minor Symphony. Then came an unforgettable recreation of Schubert's "Unfinished," and readings of Danse Macabre by Saint-Saens, and The Sorcerer's Apprentice by Dukas, notable for orchestral virtuosity and pictorial appeal. Frenzied applause mingled with shrill "Rebel yells" brought a repetition of Dixie, the Maestro's adroitly chosen encore in salute to the South.

Plans for Next Season

For the coming season, 1950-51, the All Star Concert Series, presented by the Atlanta Music Club, Marvin McDonald, manager, offers a roster of eight brilliant attractions comprising Sadler's Wells Ballet; the Royal Philharmonic of London, Sir Thomas Beecham, conductor; Kirsten Flagstad, soprano; the Robert Shaw Chorale; the Houston Symphony Orchestra, Efrem Kurtz, conductor, with Ania Dorfman, piano soloist; James Melton, tenor; Tossy Spivakovsky, violinist and Artur Rubinstein, pianist.

The Concert Artist Series, sponsored by the Atlanta Music Club will present as its four major attractions, Byron Janis, pianist; Mia Slavenska and her Ballet Variante; the London String Quartet with Richard Farrell, New Zealand pianist, and Eileen Farrell of radio and concert. In addition, the series will offer two concerts by Georgia artists.

The Atlanta Symphony Orchestra, Henry Sopkin conductor, will again present (under auspices of the Atlanta Symphony Guild, Inc., Bruce C. Woodruff, president), a series of ten subscription concerts featuring the following guest-soloists: Risë Stevens, mezzo-soprano; Ruggiero Ricci, violinist; Vronsky and Babin, duo-pianists; Jan Peerce, tenor; Benno Moiseiwitsch, pianist; Robert Harrison, concertmaster, and Hugh Hodgson, composer-pianist, and head of the music department of the University of Georgia at Athens.

MARGUERITE BARTHOLOMEW.

5 Added to "Met" Board

Five new members were elected to the board of directors at the annual meeting of the Metropolitan Opera Association. They were Howard S. Cullman, Floyd W. Jefferson, Jr., William J. Keary, Henry P. McIlhenny and Mrs. John Barry Ryan.

Mr. Cullman is chairman of the New York Port Authority and a member of the board of governors of the League of New York Theatres. Mr. Jefferson is president of the Metropolitan Opera Club. Mr. Keary has been assistant treasurer of the Metropolitan Opera Guild since 1946. Mr. McIlhenny, chairman of the Philadelphia Metropolitan Opera Committee, is curator of Decorative Arts at the Philadelphia Museum of Art and a director of the Philadelphia Orchestra. He succeeds the late Thomas L. Gates of Philadelphia on the opera company board. Mrs. Ryan is a daughter of the late Mr. and Mrs. Otto H. Kahn, long active in the affairs of the organization, the former having been for many years Chairman of the board of directors.

Officers of the Opera Association re-elected were George A. Sloan, chairman; Charles M. Spofford, president; Philip D. Reed, vice-president; Joseph M. Hartfield chairman of the executive committee; S. Sloan Colt, treasurer and chairman of the finance committee, and Reginald Allen, secretary.

Directors re-elected to three-year terms are Morton Baum, Donald P. Blagden, Joseph M. Hartfield, C. D. Jackson, William DeForest Manice, Charles M. Spofford, Thomas J. Watson, Sr., Cornelius Vanderbilt Whitney and Mark Woods, all of New York, and Thomas L. Sidlo of Cleveland.

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HAROLD C. HESS: violinist; pupil of Ysaye and Cesar Thomson; assistant to Thomson in this country.

HOWARD E. AKERS: winner of wind instrument scholarship at Curtis Institute of Music, Philadelphia, Pa., in 1932; much professional playing throughout country.

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Philadelphia Plans Dell, Winter Events

By Samuel L. Singer

PHILADELPHIA. — Philadelphia's summer music plans as usual center around Robin Hood Dell, raised from 1948 financial disaster to a banner season last year under the leadership of Fredric R. Mann. It anticipates another successful series, which will open June 19 with José Iturbi as soloist and conductor. Conductors will be Bernstein, Golschmann, Hilsberg, Leinsdorf, Dorati and Steinberg, with several guests. Other soloists include Kapell and Levant, pianists; Elman and Stern, violinists; Risë Stevens, Melchior, and the trio of Peerce, Warren and Elaine Malbin on one bill. Markova and Dolin will present a ballet program. Novotna, Jeanette Macdonald, First Piano Quartet are also booked. Mann seeks a $75,000 guarantee fund by "Friends of the Dell," and will probably get it. The six-week season includes twelve programs with featured soloists and six all-orchestral concerts.

Prior to the Dell, there is scheduled the Music Festival at Municipal Stadium under auspices of the Philadelphia Inquirer, expected to draw 80,000.

Philadelphia eagerly awaited the visit of Toscanini and the NBC Symphony to the Academy of Music, closing their tour. Even at $9.75 top (including taxes) a sellout was certain, and the concert was, as expected, a triumphal occasion.

Final Seasonal Bills

The Philadelphia Orchestra made a host of new friends with its four free concerts in the 15,000-seat Convention Hall. The series was in return for a $50,000 City Council appropriation towards the annual deficit; the Mayor and City Council president were elected to the board of directors as part of the plan. Many, if not most, of the listeners had never heard the Orchestra at the Academy of Music; many will go next season. There is already a great demand for the free series as an annual feature. The bugaboo of acoustics at the huge hall was miraculously solved by utilizing the Orchestra's Academy shell and a simplified system of amplification. Eugene Ormandy — a surprise bridegroom a few days later — conducted all four concerts. Soloists were Christopher Lynch, Gladys Swarthout, Eugene List and Carroll Glenn. A Viennese program —"Unfinished" Symphony and Strauss waltzes, but no soloist—drew the largest attendance, 16,500.

In the final weeks of the 1949-50 season, Carlos Salzedo appeared as harp soloist with the Philadelphia Orchestra, in Handel's Concerto in B flat and his own Concerto for Harp and Wind Instruments. Obtaining great variety of tone in his playing, Salzedo also held attention with the diversity of rhythms and harmonies in his Concerto.

To no one's surprise, the Brahms First Symphony and the Rosenkavalier Waltzes were on the annual Request Program. But there was a surprise in having Smetana's Moldau there, too. The last two were outranked by Death and Transfiguration and the Tristan Prelude and Love-Death, but these had been played in April.

The Philadelphia La Scala Opera Company closed its season with good performances of Lucia and Faust, conducted by Giuseppe Bamboschek. Graciela Rivera, Puerto Rican soprano, proved an able actress as Lucia, with a rather small voice of good quality which she used well.

Plans for 1950-1

Major series for next season have been announced. The Philadelphia Orchestra lists 28 Friday-Saturday pairs and the 10 Monday concerts which next season will be somewhat lighter in content. There will also be five Children's Concerts and four (instead of five) Concerts for Youth. Ormandy will conduct all except six weeks, for which guests will be Hilsberg, Ansermet, Caston and Van Beinum. Appearing with the Orchestra for the first time will be Agi Jambor, Solomon, and Anna Xydis, pianists, and Astrid Varnay in a Wagner program. Fifteen other soloists are announced. . . . Although the Metropolitan is cutting down its series here from eight to five, the local companies will more than fill the breach. The young Philadelphia Civic Grand Opera Company, under Anthony Terracciano, engaged Giuseppe Bamboschek as musical director, and plans ten performances including a revival of Thais, in addition to series in Washington and elsewhere. With Enrico Leide, a new conductor, Philadelphia La Scala Opera Company, directed by Humbert Pelosi, again plans twelve bills, mainly from the Italian repertoire. It will also give eight performances the week of Oct. 2 in Detroit. . . . Emma Feldman's All-Star Concert Series includes Sadler's Wells Ballet, the Royal Philharmonic Orchestra and six recitals. The Philadelphia Forum will present the Boston Symphony, the Ballet Russe and Mario Lanza among ten attractions.

Philadelphians' N. Y. Schedule

Basil Rathbone will be guest artist with the Philadelphia Orchestra next season in its Carnegie Hall series, under Eugene Ormandy, in a reading of Oscar Wilde's The Nightingale and the Rose, with a symphonic setting by Alexander Steinert.

Three guest conductors and six soloists have been engaged for the orchestra's ten Tuesday evening concerts in Carnegie Hall. Ernest Ansermet, Eduard van Beinum, and Alexander Hilsberg will each conduct one event during the season.

Guest artists include Zino Francescatti and Emil Telmanyi, violinists; Rudolf Serkin, Solomon, and William Kapell, pianists; and Ralph McLane, principal clarinetist of the Philadelphia Orchestra, who will give the first New York performance of Aaron Copland's recently completed Clarinet Concerto, following its premiere in Philadelphia.

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New NYSTA Head

At a meeting of the New York Singing Teachers Association on May 15 at Carl Fischer Concert Hall, Solon Alberti was elected president for 1950-51. Other officers elected were Edward Harris, Amy Ellerman and Arthur Gerry, vice-presidents; Cecile Jacobson, treasurer; Constance Eberhart, recording secretary; Vera Curtis, corresponding secretary; Edna Beatrice Bloom, registrar. On the executive board are Alessandro Alberini, Paul Althouse, Helen Chase, Romley Fell, Victor Alexander Fields, Melanie Gutman-Rice, Harold Luckstone, Vera B. McIntyre, Violet Johnson, Norman O'Hara, Sarah Peck More, George Raseley, Dolf Swing. Associate board member, Mrs. Bernard Taylor.

National Orchestral Ass'n. In Concert at Cathedral

A special concert by the National Orchestral Association, under Leon Barzin, musical director, was given at the Cathedral of St. John the Divine on May 19. The Columbia University Chorus (Jacob Avshalomoff, director) and soloists participated in Bruckner's Mass in D and the American premiere of H. A. Schimmerling's suite for orchestra, Il Martirio del Pellico, with incidental vocal solos from the oratorio, Il Protomartire dello Spielberg by the same composer. The Bruckner work proved notably impressive, the soloists participating with the chorus including Helen Dautrich, soprano, Harriet Feldman, contralto, Wallace Wagner, tenor, and Everett Anderson. The Schimmerling score was ambitious, serious and modern in flavor and included four movements. The vocal solos were sung by Libora Geraci, soprano, Elsa Rosner, alto, William Hess, tenor, and Myron Sands, baritone. A large audience was present.

Kirchner and Harrison Win League Commissions

Leon Kirchner has been awarded the commission for an orchestral work offered by Richard Rodgers and Oscar Hammerstein II under auspices of the League of Composers. The commission for a work for cello, which is given by Lado, Inc., was awarded to Lou Harrison.

The new chairman of the board of directors for the League of Composers, succeeding Aaron Copland, resigned, is Mrs. Nicolai Berezowsky. Vice-chairman is Nicholas Nabokov. Members elected to the program committee are William Bergsma, Nicolai Berezowsky, Williott Carter, Leon Kirchner, and Robert Ward.

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NEWS IN BRIEF

Vera Franceschi, American pianist, played the MacDowell D minor Concerto over Radio Eireanne (Dublin) with the Radio Eireanne Orchestra under Jean Martinon.

Patricia Conner, American coloratura soprano, now in Italy on a Fulbright Scholarship, made her debut in Don Pasquale at Breno on April 25.

Jennie Tourel on June 15 begins her second tour of Israel under the auspices of the Israel Philharmonic, appearing with that orchestra and in recitals.

The People's Chorus of New York gave its Spring Song Festival on May 15 in the grand ballroom of the Hotel Plaza. L. Camilieri conducted and played, and Marion Camilieri was heard in a soprano solo.

Sigi Weissenberg appears as soloist with the Tel-Aviv Orchestra under Leonard Bernstein for the month of June. This is part of a tour which will take the pianist to four continents and last until he returns to the United States for his third Carnegie Hall recital on Jan. 29 and his third American tour.

A series of four concerts of vocal and instrumental music of Bach will be given at Town Hall next season by the Bach Aria Group, William H. Scheide, director, and the Saidenberg Little Symphony under Daniel Saidenberg. The dates of the concerts are Nov. 4 and 18, Dec. 9 and Jan. 20.

Maude Miner Hadden and Agatha Durland are the authors of the lyrics of the songs by Grace Leadenham Austin that Emily Roosevelt sang at a recent musicale of the Composer's Group of the Palm Beach Quills, Palm Beach, Fla. The title of the songs were Bethlehem, You Are the Light, O Never you Grieve, and Rain at Night. Arnold Dann was at the piano.

The Salmaggi Opera Company will again give open-air performance on Friday and Saturdays evenings in Triboro Stadium on Randall's Island, beginning with Madama Butterfly on June 16 and La Traviata on June 17.

Mayor Bernard Samuel, and Frederick D. Garman, president of Philadelphia City Council, have been elected to the board of directors of the Philadelphia Orchestra for a one year term.

George London, bass-baritone, has been re-engaged by the Vienna State Opera and will appear with the Glyndebourne Opera at the Edinburgh Festival.

Jacques de Menasce, composer and pianist, and Mrs. de Menasce, sailed on the SS. de Grasse on May 17. Mr. de Menasce will be heard in concert in European centers. He has just completed a new work for piano, Romantic Suite.

Ray Lev, American pianist, has been invited by Hashomer Hatzair Settlements, Israeli farm group, to make a ten weeks concert tour under the auspices of Fellowship Foundation for World Government. She leaves on June 6 by air for Israel, and also will give concerts and make recordings in Europe.

Barbara Troxell, soprano, and Merces Silva-Telles, Brazilian pianist, have signed with artists' representative Norman Waldon.

Thomas Johnson was tenor soloist April 23rd with the Columbia, S. C., Choral Society and the Southern Symphony in the performance of Bach's St. Matthew Passion under the direction of Carl Bamberger.

Irene Rosenberg, pianist, is giving eight broadcasts on WABF-FM on Saturdays at 9:30 p.m., from May 20 through July 8.

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Gorin Stresses Need of Versatility

Igor Gorin returned to New York after a cross-country tour as far north as Canada and south to Cuba. Having alighted from his plane only a few hours before, he received the interviewer in his apartment at one of New York's leading hostelries, and proved a dynamic host.

"It's good to be home again," the popular young baritone said. He spoke of the cordial reception given him everywhere and was particularly happy that many of his appearances were re-engagements.

"You know, it's fine to appear once in a city, but it makes all the difference in the world when one is asked back and feels the warm response across the footlights. One can celebrate a sort of 'home-coming,' and no longer feels a stranger in the community."

Gorin's concerts have become almost a yearly habit in certain cities—for example, in New Orleans, where he has appeared both in opera and recital. He was heard this season in the title role of The Barber of Seville with the Opera there, following his fourth concert appearance. This, incidentally, is his favorite opera role.

Early Experience

A long preparation underlies the versatility shown by the singer. In Vienna, where he spent his formative years, Gorin enjoyed the tutelage of Prof. Viktor Fuchs, now in Hollywood and still his exclusive teacher. While a student, Gorin sang with vocal organizations in churches and temples—an experience he holds of great importance for any singer. His stage career began at the Municipal Theater in the little Czech city of Teplitz-Schoenau about 1930.

In 1931 Gorin came to America, and was at once captivated by the enterprising spirit of musical activities here. It was some time later that he joined the cast of the radio program Hollywood Hotel, of which Dick Powell was master of ceremonies, and Louella Parsons and himself the regular members. He remained with this show for three years.

The late Grace Moore heard him sing and invited Gorin to join her in her program, Vick's Opera House.

These regular appearances on the air laid the groundwork for the baritone's spreading popularity, and led to his multitudinous concert and opera appearances. At present, his concert tours yearly embrace the length and breadth

IGOR GORIN as Count Di Luna in Il Trovatore. (Photo—Abresch)

of the country, and are interrupted for radio appearances. He has been heard on the Ford Hour, the Firestone program and other leading microphone spots as guest soloist, and on June 19 he will make the first of several broadcasts with the Telephone Hour. He also records for RCA-Victor, and is a member of ASCAP, having published several songs wtih leading houses.

Likes College Audiences

Mr. Gorin expressed a liking for singing before audiences in university and college courses. He feels there is not only a direct and heart-warming response, but also an opportunity to give his young audiences a brief résumé of the development fo vocal music, from the 15th and 16th century Italian arias, through the art songs of Schubert and Schumann to contemporary French, Russian, American and Latin-American composers.

"I aim at the greatest possible variety consistent with good program-making," he said. "Besides the standard repertoire, the unusual and the progressive should find a place. Music, naturally, never stands still; it is always undergoing development, or at least change. An artist who wishes to be in contact with this fascinating process must familiarize himself with the best productions of his contemporaries. I feel that in this way he also attains a certain versatility and understanding which are part of the secret of success." H. W. L.

Carnaval Francais Held

A special program, Carnaval Français, was given on May 15 at the Joan of Arc Auditorium. The program consisted of a review of various aspects of French music—folklore, popular and operatic excerpts performed by a group of young artists under the direction of Mildah Polia, singer, and founder of the French Center. Costumes were designed and executed by Louis de Chambs.

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MUSICAL JOTTINGS

Eugene Ormandy and **Margaret Frances Hitsch** were married on May 15 in a civil ceremony by **Judge Nochem S. Winnet** of Philadelphia.

Rudolf Bing sailed for Europe with Mrs. Bing on May 17. Before leaving Mr. Bing announced that **Garson Kanin** would stage Die Fledermaus next season, that **Fritz Reiner** would conduct it, and the sets be designed by **Rolf Gerard.** . . . Advance sale for the Edinburgh Festival was recently reported in excess of $154,000, nearly half the tickets disposed of in the first month. . . . **Sascha Gorodnitzki** is the subject of a film short shown at the Cine-Met Theatre, N. Y., featured playing **Chopin's** Waltz in B minor and Mazurka in A minor, and with particular brilliance the **Liszt** La Campanella. . . .

Toscanini rode the ski tow up to Mt. Buddy and conducted a "Sad Symphony" consisting of kazoos, plastic ukuleles and a clarinet played by members of the NBC Symphony in an outdoor jamboree at Sun Valley, Idaho. . . .

Central City, Colo., will present 25 performances of Madama Butterfly and eight of Don Pasquale this summer, with **Elemer Nagy** as producer and designer, and **Tibor Kozma** as conductor. . . . The Cincinnati Zoo Opera Company will give a four weeks' series in July, with **Robert L. Sidell** succeeding the late **Oscar Hild** as managing director. . . . The 21st "Singin' Gatherin' " will be held in Ashland, Ky., on June 11. . . .

An exhibition of **Bach** memorabilia, including the complete autograph score of Cantata No. 97, and various pictures and early editions, is being shown by the New York Public Library, Central Branch, in Room 84, until June 30. . . . **Marian Anderson** was awarded the order of Commander of Merit by the Government of Haiti and was named an honorary citizen of Port-au-Prince during her recent concert tour of that country; she left $1,000 to be administered by the President of Haiti "in the manner he deems most beneficial to his people. . . ."

Andre Kostelanetz and **Lily Pons** sailed on the Ile de France May 20; he will conduct orchestras in Amsterdam and Rome in June. . . . The American Academy of Arts and Sciences elected among its new honorary members **Charles Munch**, conductor of the Boston Symphony, and **E. Power Biggs**, organist. . . . Winners of $1,000 grants from the National Institute of Arts and Letters include the composers **Elliott Carter**, **Andrew Imbrie** and **Ben Weber** —also **Paul Bowles**, music critic, on the basis of his achievements as a writer of fiction. . . .

Gladys Swarthout and hubby, **Frank Chapman**, fly to Europe for a month in Italy on June 9. Mr. Chapman goes to assist his two American careerstars, **Lucky Kelston** and **Ralph Lambert** and Miss Swarthout will have her first vacation in ten years. . . . **Eleanor Knapp** will sing the leading mezzo roles in Aida, Don Carlos, Carmen and Trovatore with the Salmaggi Company at Randall's Island. . . . **Eleazar De Carvalho** returned to Brazil and gave his first concert of the season in Sao Paolo on May 2. He returns to this country to conduct for the first time at the Lewisohn Stadium on June 26. . . . **Elisabeth Schumann** leaves on the DeGrasse for concerts in Europe and South Africa. . . . A soft-ball team has been formed by students of the **Manhattan School of Music** (soft, in order that their hands may not be ruined for instrumental playing), and won its first two games this season, one of them against Columbia Law School. . . . Trifocals, designed by the Univis Lens Co., of Dayton, O., are said to solve the problems of the musician, providing him with ability to shift his glance quickly between the distant conductor, the music at intermediate range, and the instrument he is playing. . . .

OPERA IN CANADA'S CAPITAL . . . The Ottawa Grand Opera gave three performances of Gounod's Faust during May. The principals included Robert Haydon in the title role; Jessie Arch, Marguerite; Howard Trueman, Mephistopheles. (Photo © Newton, Ottawa.)

George Barati has been appointed conductor of the Honolulu Symphony. . . . **Virginia MacWatters** will return to Covent Garden next season to sing Gilda and Gretel. . . .

The Frank Crowninshield Award of the Dutch Treat Club was presented to **Edward Johnson** by **Ray Vir Den**, president of the club, at the annual dinner and show of the organization at the Waldorf-Astoria. . . . In addition to **Victor Herbert,** the candidates for the N. Y. U. Hall of Fame include **Francis Scott Key, Julia Ward Howe, Edward MacDowell** and **Ethelbert Nevin.** . . . A commemorative medal with **Bach's** head on one side and **Pablo Casals'** on the other has been struck off for the Prades Festival in June. . . . The Cannes Municipal Orchestra, under **Louis de Froment,** played three works of **Byron Schiffman,** American composer. . . .

Governor **Thomas E. Dewey** of New York, recently stated that "musical education of the highest technical order is probably better in America than anywhere else," in the course of an address. . . .

The **N. Y. Philharmonic-Symphony,** which is to appear at the Roxy Theatre in late August or early September—its first venture in a cinema house—has made a short film for 20th-Century Fox, called Rehearsal for Satan, which shows a shirt-sleeve practice period of the forces under **Mitropoulos,** doing the third section of **Liszt's** Faust Symphony (the Mephistopheles movement). . . . First wedding reception held at the Carnegie Hall Gallery bar was that, on May 14, of **Hilde Somer,** pianist, and **Jerome Zurkow**, a N. Y. attorney.

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VENEZUELA

(Continued from page 16)

chorus of 170 voices of 14 nationalities, all singing in German. Both concerts were sold out; the last had to be repeated. From many parts of the interior listeners came to hear them, sitting on the floor when they could not find a seat.

Soloists for the concerts were the pianists Claudio Arrau, Leon Fleisher, Nicole Henriot, Emma Stopello, Gloria Rodriguez, José Paz, Modesta Bor; the violinists Ricardo Odnoposoff, Herbert Baumel (who served also as concertmaster), Ugo Zampa, Amos Longhi; the violist Antonuccio de Paulis; the cellist Leon Roy; also Graziela Ramirez, Anita Herndon, Lucrezia Manzana, sopranos; Simone Racotta, Margarita Denis, contraltos; Jon Otnes, Pedro Sais Arbos, tenors; Alfred Hollander, Antonio van Heyningen, basses, and Florence Wightman, harpist.

A trip to Venezuela's youngest city, Maracaibo, marked perhaps the first time that a whole orchestra with instruments (harp, timpani, celesta, etc.), stands, families and belongings were transported by air for a concert tour. Young people's concerts also were launched before enthusiastic audiences.

Other Subscription Series

Two large concert organizations exist in Venezuela (besides several radio stations with good programs, by which each symphony concert is transmitted). These are the Fantasias Dominicales and Asociacion Venezolana de Conciertos, which together have some 2,000 permanent members, and sponsor series of recitals. Artists heard this year were Arrau, Szeryng, Fleisher, Eileen Farrell, Jorge Bolet, Spivakovsky, and those appearing in earlier years included Rubinstein, Menuhin, Isaac Stern, Miriam Solovieff, Alexander Borovsky and others.

There are a number of gifted Venezuelan composers, mostly basing their works on national folklore and following a modern style, such as Evenzio and Gonzalo Castellanos, Luis Calcaño, Juan B. Plaza, Rhazes Hermandez Lopez and Carlos Figuerera. Jules Waldman, of New York, has founded an important music store, "Musica y arte," and publishes an excellent English language newspaper, The Caracas Journal, which gives special attention to musical events.

Cleveland Contemporary Concert

CLEVELAND. — Another Contemporary Music Concert was given on May 3 in the series at the Cleveland Institute of Music. Arthur Loesser was at the piano in Ernest Bloch's Piano Quintet, with Joseph Knitzer and Kurt Loebel, violins; Frederick Funkhouser, viola; and Ernst Silberstein, cello. Appearing in Schoenberg's Pierrot Lunaire were Catherine Burtt Carter (guest artist), speaking voice; Beryl Rubinstein, piano; Maurice Sharp, flute and piccolo; James Rettew and Frederick Cohen, clarinets; Kurt Loebel, violin; Muriel Carmen, viola; and Ernst Silberstein, cello, with Marcel Dick conducting.

Franco Compositions Heard

A program of compositions by Johan Franco was broadcast on May 28 over Station WNYC-FM. Soloists were Ruth Freeman, flutist; Helen Lightner, soprano; and Jerome Rappaport, pianist.

Novelties for Buenos Aires Opera Season Announced

BUENOS AIRES.—The Teatro Colon opera season, which was scheduled to open late in May, is to include a German series under the baton of Karl Boehm. The roster lists Fidelio, Die Walkuere, Magic Flute, and Janacek's opera Jenufa. Among singers from Europe are the following from Vienna and elsewhere: Tiana Lemnitz, soprano, Margarete Klose, contralto, Anton Dermota, tenor, and Ludwig Suthaus, baritone.

In the Italian wing will be Elisabetta Barbato, soprano, Ebe Stignani, mezzo-soprano, Mario del Monaco, tenor, Enzo Mascherini, baritone, and others. The repertoire lists Verdi's Otello, Trovatore, and Don Carlos, Puccini's Girl of the Golden West, Zandonai's Francesca da Rimini, Mascagni's Iris, and Donizetti's L'Elisir d'Amore. The fiftieth year of Puccini's Tosca will also be marked. Jonel Perlea is expected to be one of the conductors, with Ferruccio Calusio and Hector Panizza.

The Ballet of the Paris Opéra, under Serge Lifar, is to give a series, and one of the conductors for the Gallic wing is Louis Fourestier. A novelty will be Honegger's Jeanne d'Arc au Bucher, conducted by the composer in his first visit to Argentina, where he will also lead various concerts. Other novelties are the ballets Ajedras by D'Esposito and Estancia by Ginastera.

Concert Series Launched

The autumn concert series was launched under the baton of Wilhelm Furtwaengler; a special event was a performance of Bach's St. Matthew Passion. His appearances with the Colon orchestra have been notable. There is in prospect also a visit by Sir Malcolm Sargent. A spring series of concerts will probably be conducted by Ferenc Fricsay, Hungarian leader. This will include some important novelties, among which are mentioned Stravinsky's Le Rossignol and L'Enfant et les Sortileges by Ravel.

Among solo recitals this season will be those of Francescatti, Arrau, Menuhin, Marian Anderson, Firkusny, Friedrich Gulda, Witold Malcuzynski, Marisa Regules, Sigi Weissenberg, and others. Newcomers will be the pianists Peter Wallfish, Julius Katchen and Aldo Ciccolini.

Army Veteran Sings In Opera and Concert

Michael Brunetti, tenor, toured for two seasons with the American Concert Association, singing the Prince in a musical version of Snow White, and a role in Humperdinck's Hansel and Gretel; in the latter part, he appeared at the Civic Opera House in Chicago. A veteran of the U.S. Army, the tenor was for several years assistant entertainment director for the U.S.O.-N.C.C.S. He has given concerts in the South, and on April 20 made his New York debut at Carnegie Recital Hall. (Photo—Balon.)

Bavarian Radio Has Modern Series

MUNICH.—The Bavarian Radio, under the intendant, Rudolf von Scholtz, and the artistic director, Eugen Jochum, is giving a series of modern music concerts during April, May and June, on every Tuesday evening from midnight to 1 a.m. Among American works to be heard are Barber's Adagio for Strings and Roy Harris' Third Symphony.

The series opened with Stravinsky's Orpheus and Honegger's Second Symphony for Strings; a program of Hindemith's works under the composer's direction was heard in the second event. Leonard Bernstein is to appear in the series, as will the conductors Hans Rosbaud, Karl Muenchinger, Fritz Rieger, Rudolf Albert, Eugen Jochum, Paul Sacher, Hermann Scherchen, Werner Egk, Joseph Strobl, Georg Solti, Winfried Zillig, Hans Schmidt-Isserstedt, Hans Altmann and Hans-Georg Ratjen.

Other compositions being heard are by Karl Hoeller, Albert Roussel, Wolfgang Fortner, Darius Milhaud, Benjamin Britten, Stravinsky, K. A. Hartmann, Shostakovich, Bartok, Rolf Liebermann, Michael Tippett, Prokofieff, Schoenberg, Wolfgang Jacobi, Daniel Lesur, Willy Burkhard, Boris Blacher and Gottfried von Einem.

In addition, a chamber music series is being heard every second Thursday at the same hour, which will enlist such ensembles as the Pasquier Trio, Freund, Vegh, Amsterdam, Poltronieri and Aumer Quartets and various chamber choruses and soloists. Three operas being heard over the radio station at monthly intervals are Egk's Die Zaubergeige, Shostakovich's Lady Macbeth of Mzensk, and Carl Orff's Antigonae.

Naumburg Concerts Open

The Naumburg Symphony Orchestra opened its annual series of summer concerts on The Mall in Central Park on Decoration Day, May 30, with Emil Borsody conducting and Beal Hober, soprano, as soloist. For the second concert, July 4, Victor Norman will conduct and David Wells, cellist, appear as soloist. The third concert, July 31, is a memorial to Elkan Naumburg, founder of the concerts; Everett Lee will hold the baton, with Nathan Goldstein, violinist, as assisting artist. The series closes on Labor Day, Sept. 4, with Paul King, baritone, and Walter Ducloux heading the orchestra.

American Artists in Holland

Under the auspices of Concertdirectie Dr. G. De Koos of The Hague, the following American artists have appeared in Holland this spring: Mischa Elman, Yehudi Menuhin, Ricardo Odnoposoff, Anne Brown, Dorothy Maynor, Lawrence Winters, Jascha Veissi. Also through this management, Leonard Bernstein and Antal Dorati will conduct several concerts of the Holland Festival and at Scheveningen in the summer season.

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NEW PUBLICATIONS IN REVIEW

For Two Clarinets (or Flute or Oboe and Clarinet): Three Sonatas, by Mozart (Volkwein Bros., Inc., Pittsburgh). These three sonatas were first published by Mozart for violin and piano; they are, respectively, in B flat (K. 378), F (K. 376), and E minor (K. 379). Mozart himself later transcribed them for flute and piano, and still later for two clarinets. The present editor is Paul Dahm, and there is little reason to disagree with his statement in the notes that "These sonatas have been carefully edited for two clarinets and transposed and arranged for flute or oboe and clarinet as Mozart might have done. There is so little material for woodwind duets that they should be a great joy and of immense value."

For Violin: Toccata, by Sidney Tretick (Carl Fischer, Inc. 60c). This toccata for unaccompanied violin, ending in D major, is marked presto and is a vigorous exercise in repeated notes and double stopping. It needs a strong bow arm and an equally strong rhythmic sense for proper realization. A single rhythmic pattern is repeated throughout, building up to a triple-f prestissimo.

For Voice: Song of the Viking Guest, by Rimsky-Korsakoff; Letter Scene, by Offenbach; How Do I Love Thee?, by Thomas J. Gerald (Paragon Music Publishers, 60c, 50c and 50c, respectively). The Rimsky-Korsakoff aria, from Sadko, is for bass voice down to low A. This edition gives the text in Russian and French. Offenbach's aria from La Périchole, for soprano, is in E flat, with a relatively restricted range. The music, with French and English text here, is one of the prettiest melodies Offenbach ever penned. How Do I Love Thee is in D flat, for medium voice. It is set to a poem by Elizabeth Barrett Browning. The music is of a pleasing nature, with orthodox chromatic harmonies and Chopinesque accompaniment.

Four Songs (Duty—Vita—1, 2, 3—Luck and Work); It Strikes Me That . . . ; Chanson de Florian; The Light that is Felt, by Charles Ives (Mercury Music Corp., 75c, 75c, 75c and 60c). The Four Songs are tiny specimens: Duty, set to lines of Emerson; Vita, to a Latin text by Manlius; 1, 2, 3 (no author given—probably Ives himself?); and Luck and Work (again no author). It Strikes Me That is "the soliloquy of an old man whose son lies in Flanders Fields." Both the latter and the Four Songs have horribly complex piano parts and a vocal line that, if nothing else, certainly represents the mood of the text. Chanson de Florian and The Light That Is Felt, the former in French, are more conventional, though here too none but experienced artists should attempt the music.

For Mixed Voices: Clare De Kitchen, arranged by Olive N. Russell; Ride On, Jesus, adapted by Nathaniel Dett and arranged by George Lyon (J. Fischer & Bro., 20c and 16c). The first is an old American song freely arranged, while the second is a Negro spiritual with double tenor parts and a piano accompaniment for rehearsal only. My Native Land, by George Kleinsinger; God Bless' the Child, words and music by Arthur Herzog, Jr., and Billie Holiday (Edward B. Marks Music Corp. 20c each). The first has words by Lewis Allan and an arrangement by Joseph Wood. God Bless' the Child is in the style of a spiritual and is also available for SSA. Juanita and Swanee River (John Church Co., Bryn Mawr. 16c and 15c). Both of these familiar tunes have been arranged here by Percy Faith and call for all parts doubled with the exception of the altos. Carry Me Back to Old Virginny, arranged by Roy E. Freeburg (Oliver Ditson Co.). This is for an eight-part chorus of mixed voices in an a cappella setting.

For Women's Chorus: Peregrine White and Virginia Dare, by Gail Kubik (Southern Music Corp. 16c). This is another profile with an a cappella setting. The lyrics are by Stephen Vincent Benet. Sweet Carramella, by Stuart Bliss Hoppin (Theodore Presser Co. 16c). A pleasant melodic piece with a waltz section in the center.

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DOWN PUBLISHER'S ROW

Competitions and Awards: Capital University's Chapel Choir Conductor's Guild annual anthem competition for an a cappella choir of average ability is open to all composers. The contest closes Aug. 15, 1950. For complete information write to Frances V. Henry, Contest Secretary, Mees Conservatory, Capital University, Columbus, Ohio. . . . The Chicago Singing Teachers Guild announces its Fourteenth Annual Competition for the W. W. Kimball Company prize of $100 for the best setting for solo voice with piano accompaniment of the poem, In June, by Helen Field Watson. In addition to the Kimball Award the Guild guarantees publication of the winning manuscript. For further information write Mr. John Toms, School of Music, Northwestern University, Evanston, Ill., and enclose a self-address stamped envelope. Nov. 1, 1950, is the closing date for entries. . . . The Valley Jewish Community Center announces a competition for an instrumental work for 8 instruments or less (no choral works or piano solos accepted) up to 25 minutes in length with a theme based on any subject of Jewish history, culture or activity. For information write to Cantor Julius Blackman at 5540 Laurel Canyon Blvd., North Hollywood, Calif. Deadline for contest is Dec. 1, 1950. . . .

Winners of the 1949 Composers Press Publication Award Contest are H. Owen

Reed (Concerto for cello and orchestra), Evelyn Holt (anthem titled Nunc Dimittis), Carl D. Meyers (brass sextet, The Moods), Robert Elmore (voice and piano, Arise My Love), Stanley Krebs (piano teaching piece, Roller Skating), and Lois Marshall (violin teaching piece, Wind in the Pines). . . . The Lili Boulanger Memorial Award for 1950 has been granted to Ned Rorem, now studying in Europe and Morocco. . . . Ronald K. Arnatt was awarded the $100 prize offered by the Church of the Ascension, N. Y., for the best anthem based on the Beatitudes. . . .

Premieres: The first performance of Robert Parris' Sonata in Four Movements For Two Pianos was heard on May 16 at the Philadelphia Art Alliance. It was played by the composer and Edna Bockstein. . . . Ned Rorem's Sonata in Four Scenes was recently premiered at the National Gallery in Washington, by Maurice Wilk, violinist. . . . Richard Addinsell's The Smoky Mountains, for piano and orchestra, is to be premiered this summer by Arthur Fiedler and the Boston Pops Orchestra with Leo Litwin at the piano. . . .

New England Composers: A Festival of Music by New England Composers, sponsored jointly by Boston University and the New England Conservatory of Music, is scheduled to open on Oct. 9 and continue with a series of 12 monthly concerts through May 2, 1951. The festival aims to review the first 50 years of the century, as shown in compositions of New England composers. The term "New England composers" in this instance means either by birth, adoption or having received musical training there; 45 composers will be represented.

Medley: Theodore Presser recently published the Gavotte and Musette by Frederic Charles Hahr (1843-1915). The composer's niece, May Rogers Wadleigh, recalls that her uncle won a prize offered many years ago by the Musical Courier for his song, The Stream. . . . Erno Balogh will spend the summer at the MacDowell Colony, composing an Overture for the next annual American Music Festival in Washington's National Gallery of Art. Mr. Balogh's Danse Infernale, recently published by Schirmer is going into its second edition. . . . Samuel Barber works closed the Composer-Forum Series given by the Institute of Contemporary American composers and sponsored by the Julius Hartt School of Music in Hartford on May 17. . . . Walter Piston has been commissioned to write a major orchestral work that will mark the one hundreth anniversary of the University of Minnesota. . . .

Officials of the National Capital Sesquicentennial Commission have announced a series of 12 gala symphony concerts to be given three times weekly throughout July at Washington's Watergate. The concerts are to be divided into three groups; the first will concentrate on works by native American composers with American artists; the second group will be called the Sesquicentennial's International Series; and the final group will again be chiefly devoted to works composed or performed by Americans. Howard Mitchell, permanent director of the National Symphony Orchestra, will be the musical director of the series and a newly organized Sesquicentennial Chorus, under the direction of Paul Callaway, is scheduled to perform during the American series.

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BERNICE FROST SAYS...

MODERN MUSIC

There is an increasing interest among piano teachers in modern teaching repertoire. Active interest is also being shown by the writers of educational music in the modern trend.

Among the new publications, there can be found many pieces in easier grade level with unusual effects tending toward the modern thought. These compositions can serve as a stepping-stone in leading the pupil to more advanced modern music.

The following letters show the activity of thought on this subject. From New Jersey comes this question: "Will you within the understanding of my less wtihin the understanding of my less advanced pupils?"

A Floridian asks, "Is it not misleading to tell pupils that modern music is music that is not pleasing to the ear?"

From New York comes a third letter: "Why should teachers bother to teach this modern music, when it is annoying to both teacher and pupil and has neither technical nor musical value?"

How to Define It

In the first place, there has been a decided overplay on the term "modern music"—it is much better to speak of these compositions as something new. What is modern today loses its modernity tomorrow.

In introducing pupils to this newer music, is it not sufficient to speak of it as music with unexpected tonalities and unusual rhythms? For the beginner, is it not simply hearing other than the fundamental tonic, sub-dominant and dominant harmonies?

Definitions can become more detailed as the pupils' understanding and appreciation increases.

To the second question it can only be said that such an explanation of modern music as is given in the Florida letter is misleading. Some of this music is pleasing at first hearing, more of it is pleasing after a second and third hearing. One's response depends so very much upon one's understanding. That is why it is extremely important that early grade piano students be introduced immediately to this music.

The Teacher's Responsibility

The writer of the third letter has probably not used the right type of compositions and needs a more analytical approach. There is both technical and musical value in this music. Of course, the teacher's reaction to this modern literature will definitely be reflected in the pupil's reaction. Teachers have a deep responsibility to their students in giving them an understanding, and thus a liking, of our new music.

The trends to be found in the easier educational pieces—generally in programmatic form—consist mainly of further uses of secondary triads; freer tonalities; more chromatic changes; close intervals and chords clusters (usually inverted ninth and thirteenth chords); modal melodies and unusual rhythms. Through the program titles of these solos the interest and imagination will be aroused. Pupils should be prepared to become proficient performers and understanding listeners to new music.

Raising Standards

How can one raise the musical taste of a high school age pupil when the mother enjoys playing the old drawing-room type of music, such as The Last Hope by Gottschalk and pieces by Wachs, Sydney Smith, and the like. It is discouraging to the daughter when the mother says that the Bach, Mozart and Beethoven music is dull and uninteresting. Any suggestions will be most welcome. J. C., S. C.

Your situation is a difficult one and must be handled with tact. Talk with the mother about the music you are giving the daughter; explain that, to have a good musical foundation, one must study the works of Bach, Mozart and Beethoven.

The mother may be fearful of not being able to interest her daughter and friends in the meaningless runs and arpeggios in her old-fashioned music, and thus she tends from a sort of jealousy to disparage the better examples of composition.

Keep the mother in the picture as much as possible; ask her to play duets with the daughter. Some lively Haydn music or Bach Chorales available in duet arrangements surely would prove interesting. In time, the mother may be playing the compositions of the classic writers and perhaps those of the romantic and modern schools as well.

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NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

PRACTICIN' TIME!, by Florence Fender Binkley, 60c. Technical material for the first year presented in an attractive and entertaining manner for a youngster, supplying drills and exercises not provided by pieces. YOUR BACH BOOK, edited by Guy Maier, $1.50. 24 pieces of Bach's best, for grade 4 and 5, selected from the many forms available. There are practical study notes. THE SYNCOPATED CLOCK, by Leroy Anderson, 60c. In popular vein, this iittle humoresque is a catchy work. Seems difficult on hearing, but lies about grade 4. THE HORSE-SHOW, and SAUCY SAUNTER, 30c each, SONATINE CLASSIQUE, 50c, and TERESITA, 35c, by Hazel Cobb. The first pair seemingly complement each other, with similar titles for grade 2. The music is lively and the latter employs glissandos. The Sonatine is an interesting and effective example of this form for grade 3, while the last uses Spanish rhythmic devices, also grade 3. WHISPERING RAIN, by Bill Krenz, 60c. Languid and improvisational, this has many chromatic modulations, frequently unexpected. Grade 5. At THE BAZAAR, A NIGHT IN SPAIN, DONKEY RIDE, and CORN COB, by William Scher, 30c. All lying well for the hand of the grade 2-3 pupil, these are pleasing and instructive material. Mills Music, Inc., N. Y.

POPULAR PIANO CHORD METHOD, by Jean Strong and Irving Chosak, $1. This teaches beginners to supply left hand harmonies to simple melodies played in the right. There are ten lessons, each treating different chords and their uses in popular music. American Academy of Music, Inc., N. Y.

For Voice

FIESTA TIME IN TAMPA, by Ernesto Lecuona. This is an example of this contemporary writer's boundless rhythmic invention, and "catchy" melody. Spanish lyric by Lecuona, English, by Evelyn Manacher. E. B. Marks Music Corp., N. Y.

FOREVER AFTER, by Del Arden and Stewart Wille, 50c. The singer tells of the joy of being alone with his beloved, in music that moves with a simple melody that is easily projected and understood. Medium voice. PRAIRIE WATERS BY NIGHT, by Everett Helm, 50c. Carl Sandburg's poem set to music which seems a true tonal representation of the words, as if they had been thought by one person, and forming an impressive nocturne for voice and piano. Medium voice. Carl Fischer, Inc., N. Y.

Instrumental

A RHUMBA SERENADE, by George Frederick McKay, 50c. For trumpet, the solo part here has a graceful, long-phrased pattern against an accompaniment with rhumba movement. Not very difficult. Oliver Ditson Co., Bryn Mawr, Pa.

Up and Down the Guild Keyboard

By Grace White

Dr. Silvio Scionti has more winners of cash prizes to his credit than any other teacher in the Guild. In Diploma categories he has three Artist, seven Collegiate, and 11 High School, in the past three years. Dr. Scionti's pupils have also been winners in contests of the Federation of Music Clubs, and of State and City awards in Dallas, and have given solo performances with major symphony orchestras.

Asked how he inspires so many students to win contests, he answered, "Could there be any tricks or secrets? There are no tricks, and if there were any secrets they should be made known for the benefit of the student.

"Personally, I think a student should be encouraged to enter contests for stimulation and even inspiration. Everything that leads to winning should be made possible to him. First, make a thorough, mentally guided preparation of every technical and musical detail until the student is conscious that he actually knows and feels every note he plays.

"At this point the student should want to play his pieces for his friends, first individually, then in small groups, leading to a small private recital or a larger public one.

"He is ready now for the challenge. It is not to inspire conceit in the student but to give confidence that the teacher should instill daily the thought of winning a contest. This stimulates the pupil and he works harder and—more important—works better. Never before has he been so well prepared and eager to play. (I wonder if this desirable state would have taken place without the fever of the contest!) Even looking at the dark side, if he loses he will still be a better pianist.

"We have arrived, however, at the climax, which is, in the N.G.P.T. contests, the making of records to submit for the cash prizes.

"This is done in my studio with tape recorder. One of my pianos is tuned and regulated for the occasion and the floor covered with extra rugs and pads as a rough imitation of a regular recording studio. We all know how nerve-wracking recording is. Because of this strain I have several tests made of each piece, trying for improvement in each new test. When we arrive at a good test we have that cut later into the record.

"The imperfections are not only technical but involve a temporary deviation from the usual tonal adjustment and artistry in the rhythmical line. This I correct by conducting during the tests in a way which will make every detail of the general interpretation evident and clear to the player. This is only to remind him of what he has done a hundred times before, but which might become distorted by the strain of recording. When the player, through this last minute process, is, so to say, on his feet again, he makes a last test all by himself.

"Is this plan what one may call a trick? If it is, I must say that I have found it effective!"

Adjudicators for N.Y. Auditions

New York City Auditions take place June 1-10 at Juilliard School of Music and June 16 and 17 at Manhattan School of Music. Most of the residing New York City judges will be in other cities and adjudicators from towns all over the United States who are traveling to New York will be participating in the New York judging. The list follows: (From New York) Clarence Adler, Ernesto Berúmen, Hazel Griggs, Harold Henry, Stanley Hummel, Richard McClanahan, James McConkie, Gertrude Noll, Rose Raymond, Carl Roeder, Arthur Warwick; (from Connecticut) Dale Bartholomew; (Florida) Robert Carter, Merle Holloway, Walter Charmbury; (Georgia) Margaret Fraser; (Oklahoma) Paul Goodman; (Philadelphia) Arthur Hice, Stanley Sprenger; (Texas) Isabel Hutcheson; (Wisconsin) Irma S. Hall; (Detroit) Mrs. Ray Robosson; (California) Robert Vetlesen; (Ohio) Ralph Zirkle.

DORIS FRERICHS, artist-pupil of Carl M. Roeder, won the first Gold Seal National Guild Certificate in New York City in 1934, with commendation from the New York Times. She received the Guild Artist Diploma in 1935 with highest honor; won the Bamberger scholarship at Juilliard School of Music, where she was graduated with highest honors and won the Faculty scholarship, then became a member of the faculty and also taught at Barrington School for Girls. She is now a member of the co-operating faculty of Teachers College, Columbia University. Miss Frerichs has given a Town Hall recital and toured; she will give another Town Hall recital next spring. Her pupils have won cash prizes in the Guild Recording Competitions in Collegiate and High School Diploma categories, and State prizes in New Jersey. (Photo—James Abresch.)

New Youth String Quartet

A Youth String Quartet is a new adventure in recital-giving, trained and sponsored by Blanche Schwarz Levy. There are Youth choruses, Youth orchestras, and the idea of four young string players with the purpose of playing the finest quartets is something which should appeal to every sizable community in the country.

Irl Allison writes that Dora Peteet Barclay, of Southern Methodist University in Dallas, gave an especially effective organ recital at the University of Texas in Austin in April.

Gwendoline Moore Bayley presents her Guild Certificate winners at Town Hall on June 11. Guest artist is Mary Robbs, soprano, who has just received her M.S. from Columbia after graduating from Fisk University and holding a Rosenwald fellowship.

Bessie Ryan's Activities

The Illinois Chapter of National Guild of Piano Teachers (Bessie Ryan, State Chairman) sponsored a recital by Robert Hoffman, final winner of National Recording Competition in Kimball Hall, Chicago. An M.M. degree was bestowed on Mr. Hoffman this month at the Sherwood School, where he is a pupil of Leo Podolsky. Miss Ryan has a unique Piano Quartet of her own—four children of Dr. and Mrs. Arthur Berman, Elisvette, Renard, Seymour and Marvin. All four have won Superior ratings from the Guild and the Illinois Federation of Music Clubs and Miss Ryan recently presented them in a recital at the American Conservatory of Music.

The Santa Clara County Branch of California MTA presented three "Ten-Year Award Students" in recital. Two of them are pupils of Hazel Kennedy and received their Guild Collegiate Freshman Diplomas in 1949.

June Rhyne, pupil of Mrs. Hilda Kreutzer, won the scholarship given for piano by the North Carolina Federation of Music Clubs. Miss Rhyne is a national honor winner in the Guild.

Dr. Raymond Burrows of Teachers College, Columbia University, says that once people have happy, productive music lessons it becomes a habit—people crave music as they crave food. In places where piano classes are available to every boy and girl in the school, the private teachers soon become busy beyond capacity.

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SCHOOLS and STUDIOS

Peabody Stages Opera

BALTIMORE.—The Peabody Opera Company of the Peabody Conservatory of Music gave performances of Madame Butterfly in English on May 19 and 20. There were two casts, with Nyla Wright and Lorenka Panek the title role; Richard Cassily and Samuel Roback, Pinkerton; and, in other parts, Ethel Kubrickey, Malcolm Bernstein, Ernest Sult, Shirley Levin, Casper Vecchione and Jack Marvin. Dr. Ernest J. M. Lert is director of the Peabody Opera; Leroy R. Evans, conductor and coach; Richard Aitken, assistant conductor; William Giesz, stage manager.

The 82nd commencement of the Peabody Conservatory took place in the Concert Hall on Wednesday evening, May 31. The graduation address was delivered by William Schuman, president of the Juilliard School of Music, whose topic was The Side of the Angels.

Bach Fete at Mannes School

The Mannes Music School held a Bach Festival on May 20, 21, 24 and 25, presenting the Senior Orchestra, Chorus and soloists (including students and faculty members), with Carl Bamberger, musical director, and Sam Morganstern, choral director. On May 1 the Senior Orchestra, conducted by Franz Bibo, gave a concert with Norma Ferris and Myrra Mosher, violinists, and Judith Jaimes, pianist, as soloists. Evenings of chamber music were featured on May 8 and 18, and on May 10, 12, 15 and 17 there were programs by advanced students of Luigi Silva (in cello), Roman Totenberg (chamber music and violin), Lotte Leonard (voice). Helga Sigurdson, pianist, was heard on May 22; 28, Mr. Bamberger conducted the Senior Orchestra, with the soloists Florence Fields, soprano, and Belle Ostrow, clarinetist.

Tulsa Philharmonic Auditions

TULSA, OKLA.—Instrumentalists who win a seat by audition in the Tulsa Philharmonic Orchestra have an opportunity to work for bachelors' and masters' degrees in music at the University of Tulsa, College of Fine Arts, according to Albert Lukken, Dean. There are several vacancies in various sections of the orchestra. The Tulsa Philharmonic, which has completed its second season, will expand its activities under its conductor, J. Arthur Brown. In 1950-51 the schedule includes two series of subscription concerts, a series of youth concerts, and several out-of-town engagements. Information concerning auditions may be obtained from Mr. Lukken at the University of Tulsa, Tulsa, Okla.

Vedal Voice Students Heard

Voice students of William E. Vedal are active. Bill Parker, baritone of the Broadway musical Finian's Rainbow, has returned from a personal appearance tour of South America and an engagement at the Bucharest Club in Montreal. He is now on tour as soloist with Ringling Bros. and Barnum & Bailey Circus. Station WINS and television station WPIX have presented Marie Brannen, and she also sang at the Night Cap Club. Dick Craig, for several years soloist in the Sonja Henie Ice Show at the Center Theater, has gone to Europe for opera engagements there. Appearing currently at the Riviera in Manhasset Bay are Bill Marine and his vocal quartet, The Sapphires, who have recorded for Manor Records and Happiness Records, have given guest performances at the Hotel Astor Roof and over WOR. Evelyn Arleth was soloist recently at the Lincoln Park Community Church in Yonkers, N. Y. Midge Cox was soloist on the excursion boat Brazil.

Boston U. Summer Sessions; Faculty Appointments Made

BOSTON, MASS.—Boston University's 36th annual six-week Summer Session program will be held July 10-Aug. 19. Under Dean Atlee Lane Percy, director of the summer term, and Dean Warren S. Freeman of the University's college of music, more than 50 special courses in all branches of music are scheduled, as is also the Third Annual Workshop in Music Education, July 10-Aug. 19, under Dean Freeman; a Choral Clinic, July 10-21, directed by Dr. Morton Luvaas of Allegheny College; a Band Clinic, July 24-Aug. 4, led by Prof. Gerald Prescott of the University of Minnesota; an Orchestra Clinic, directed by the University's orchestra conductor, Prof. Francis Findlay; and a Church Music Institute, held at Phillips Academy in Andover, June 26-July 14.

Pres. Daniel L. Marsh and Dean Warren S. Freeman of the University's College of Music announce appointments of five prominent artists to the teaching staff for 1950-51. These are Roland Hayes, tenor, who will serve as artist-instructor in voice; Albert Spalding, violinist; Ernest Hutcheson, pianist and president-emeritus of the Juilliard School of Music; Arthur Fiedler, conductor of the Boston Pops and Esplanade Concerts; and Carl Lamson, accompanist for Fritz Kreisler.

Manhattanville College Award

The Mother Dammann Graduate Scholarship of the Manhattanville College of the Sacred Heart for advanced study has been awarded to Mary Van Vleck. For the last four years Miss Van Vleck has had a scholarship in the Bachelor of Music course, won by competition with students from all over the country; she gave piano and organ recitals at the College before receiving the B. Mus. degree on May 30. Membership in the Brownson Honor Society has been awarded to Mary Thompson, Carolyn Bowers, Adrianna Comper, Mary Kay Donovan, Barbara Finlay, Frances Fraher, Phyllis Grady and Anne Kennedy.

Estelle Liebling Honored

At the commencement exercises of the Fairleigh-Dickinson College, Rutherford, N. J., June 1, Estelle Liebling was awarded a citation. Dr. Peter Sammartino, president, made the presentation on behalf of the board of trustees for Miss Liebling's work in encouraging young people in their careers and for the help she has given the college.

GERTRUDE H. GLESINGER on May 9 introduced four of her artist-students at the Studio Club. They were Elaine Hall, soprano; Libbie Beziel and Olga Zlatar, mezzo-sopranos; and Anne White, contralto. (Photo—Abresch)

Manhattan School Master Classes

Master classes for all instruments and voice will be given at this season's summer session of the Manhattan School of Music from June 12 to Aug. 3. Diran Alexanian is to teach cello; Dr. Harold Bauer will hold a piano master class;

AT THE MANHATTAN SCHOOL OF MUSIC . . . Three Chinese students who are studying there under the Chinese Emergency Aid Program administered by the State Department of the United States. Mary Hsia; William Shu, who studies viola; and Carlos Wong, violinist. Enrollment at the Manhattan School this season takes in 15 foreign countries and eighteen States and Puerto Rico.

Hugo Kortschak, violin master classes; and Friedrich Schorr, a special class for advanced singers and professionals.

In addition, there will be a repertoire class for accompanists under Ethal Evans, vocal coach and accompanist; and Lee Dell'Anno will give a course in jazz improvisation. All the summer classes will be open to auditors as well as students. The Manhattan School gives courses leading to Bachelor and Master Degrees in Music; diplomas and post-graduate diplomas. The Summer School will be under direction of Darrell Peter.

Barth Courses for 5 Cities

In July Hans Barth will give eight-day refresher courses for pianists and teachers in Jackson, Miss., and Austin, Tex. In August he will hold these courses in Indianapolis and New York, and in Buffalo, N. Y., in September. Mr. Barth's artist-student, Mildred Gaunt, gave a recital at Case Hall in Charlotte, N. C., and, on May 16, was heard at Reynolds Hall in Jacksonville, Fla.

Swica Students in Recital

Iser Swica presented his artist-students in a recent Sunday afternoon recital at his studio. Those appearing were Albert Shont (who gave a Times Hall recital this season) and Robert Haydon, tenors; John Sinclaire, Alfred Marum, Erwin Hirsch and Leo Kronenberger, baritones; Jacqueline Low, soprano; and Charles Koehn, basso. Sania Itkis accompanied.

Delta Omicron Convention Set

The 22nd National Convention of Delta Omicron National Professional Music Fraternity will be held from Aug. 8 to 11 at the Hotel Pfister in Milwaukee, Wis. Hostess province will be Delta and the hostess chapters the three located at Milwaukee.

(Other School News on Next Page)

Medvedieff-Blinder Artists Heard

Sonya Medvedieff-Blinder, of the voice faculty of the Music School Settlement, New York, is seen discussing programs with her students, Lorraine Stypeck and Toby Failider, soloists at the annual Town Hall concert of the School for the benefit of the scholarship fund.

Mme. Medvedieff-Blinder is the teacher of Judy Holliday, who played the feminine lead in Born Yesterday. Another of her singers, Judy Cohn, was chosen as leading lady in De Koven's Robin Hood, given in Scarsdale, N. Y. A third, Anita Ellis, recently arrived in New York to audition for Broadway productions after singing for the movies in Hollywood.

Mu Phi Epsilon Awards

The Chicago Alumnae Chapter of Mu Phi Epsilon, musical sorority, has inaugurated a new plan in yearly scholarship awards for members selected from the four active chapters in that area. Wilma Jean Andrew, pianist and organist, president of Sigma Chapter, won the $100 award; a special award of $50 (donated by one of the Chicago alumnae) went to Nona Bissell, flutist and music critic. Jeweled sorority pins were assigned to Cecilia Anne Du Val, Shirley Pierson, Georgene Sachtleben.

SCHOOL NOTES

The trustees of the Frank Huntington Beebe Fund for Musicians (Wallace Goodrich, Walter Piston, Samuel L. M. Barlow and Francis C. Welch) announce the award of a scholarship for a year's study abroad to Andrew McClary Heath, Jr., pianist, a member of this year's graduating class at Harvard.

The summer "sings" of the Dessoff Choirs start on May 31 and continue for nine consecutive Wednesday evenings through Aug. 2 at the Dalcroze School Auditorium. This is singing for the fun of it, with no auditions, set programs or public concert.

Melitta Hirzel, only teacher of Erna Berger, recently returned to her studio in Zurich, Switzerland, to head summer master classes there. She will resume teaching in New York after Labor Day.

The Euterpeans presented two opera evenings at the Park Avenue Christian Church under the sponsorship of the Choir Club. Solon Alberti is the organization's director.

Richard Ellsasser, organist, has been appointed visiting Professor of Music at Florida Southern College, Lakeland, Fla. He also has been reengaged as Minister of Music at the Wilshire Methodist Church of Los Angeles. Mr. Ellsasser will commute between the two posts, and make his usual transcontinental concert tours.

The Maplewood Symphony Club String Ensemble, under the direction of Robert Schenk, gave concerts in New York and New Jersey during National Music Week. In the Schumann Quintet they were assisted by Donald Nold, pianist.

Elta Handte-Blanchard, teacher and composer, director of the Blanchard Studio, presented a group of her pupils in recital on May 11 and 12. Appearing were Helen St. Clair (seven years old), Ann St. Clair (ten), Terry Greenwood (ten) and Ashby Bryson (eleven), all Superior winners in recent NGPT auditions in Asheville, N. C. Sidney Morrow was adjudicator.

Rebecca Austria, 15 year old pianist from the Wagar Swayne studios in San Francisco, and her young violinist brother Leonard whom she accompanied, gave a recital in the West Coast city.

Thor Johnson, conductor of the Cincinnati Symphony, and the Kraeuter Trio will be on the faculty of the School of Music 1950 summer session at the University of Illinois, it has been announced by Duane A. Branigan, assistant director.

Chase Scholarships Announced

CHAUTAUQUA, N. Y.—Auditions for the Kate Chase scholarship awards annually offered to Chautauqua students in piano, voice, violin and organ will be held July 7 and 8 at Chautauqua Institution, covering partial scholarships of $60 each for six weeks study here with James Friskin, Evan Evans, Mischa Mischakoff and George Volkel. Applicants should address Mrs. Elsie Hartzell, registrar, Chautauqua, N. Y.

PASSED AWAY

BRUNO HUHN, 78, composer, pianist, and conductor, passed away at his home in New York on May 13. Born in London, he studied there with Sophie Taunton and at Trinity College, spent two years in Australia and played in recitals in London in 1891, then came to America in the same year, and continued studies with Sebastian B. Mills and others. He made his New York debut as pianist at Steinway Hall in 1896, and later became prominently known as an accompanist and assisting artist for Kreisler, Gerardy, Gilibert, Ben Davies and others. As a choral conductor he at various times led the Orpheus Club, of Ridgewood, N. J.; the Glee Club of the New York Junior League; the Banks' Glee Club, and the Choral Club of Forest Hills, which he founded. His work as a vocal teacher and coach included training of many artists, including Florence Wickham, Merle Alcock, Lila Robeson, Fred Patton, Edward Lankow, Royal Dadmun, John Wells and others. He was particularly known as a composer of songs, including the famous Invictus, written in 1910, first sung by Francis Rogers, baritone, and many others. Mr. Huhn was a member of The Bohemians and of ASCAP. His wife, the former Margaret McConnell, died in 1943. A sister, living in London, survives.

PAULINE STRAUSS, 87, widow of the composer Richard Strauss, died at her home in Garmisch-Partenkirchen on May 13. The former Pauline De Ahna, she was a well-known dramatic soprano, who in 1892 sang the female lead in the world premiere of Strauss' first opera, Guntram. This association led to her marriage with the composer; he immortalized her in his opera, Intermezzo, which dramatizes a domestic episode of their early married life. She was always the first for whom the famous composer played his new works and his severest critic. Their son, Dr. Franz Strauss; a daughter-in-law, Alice, and two grandsons survive.

EDUARDO FABINI, 67, Uruguayan violinist and composer, died on May 18, according to a UP dispatch from Montevideo. He studied violin with César Thomson at the Brussels Conservatory, and toured in Europe, also in South America with Thomson. In 1926-7 he first visited the United States. The previous year his symphonic poem, Campos, was played by the Syracuse, N. Y., Symphony, which later performed his Isla de los Ceibos, both under Shavitch. Mr. Fabini was appointed an attaché at the Uruguayan Legation in Washington. His compositions were marked by native folk color, and included Patria Vieja, for orchestra, heard in a concert of his nation's music at the New York World's Fair in 1940.

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